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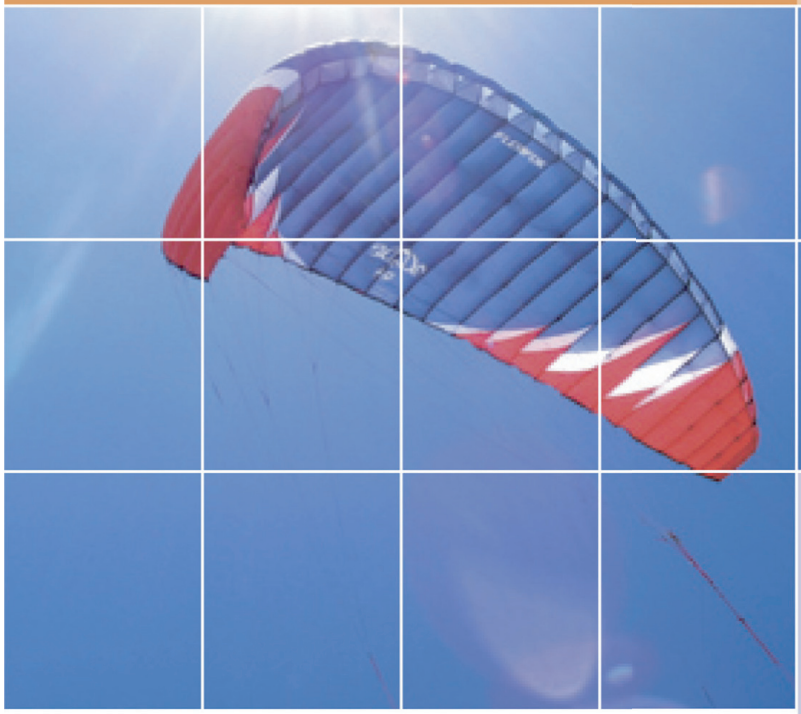

ProofMaster Editor v3 User Guide

Win

Mac Universal

The all-in-one software solution suite for color accurate digital proofing, printing and cutting

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ProofMaster 3.0
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Chapter 1:
Getting started

Topics

In this chapter:

- Setup and preferences 12
- Document 16
- Views 19

Setup and preferences

Preferences

You can find the preferences for ProofMaster Editor:

- In Microsoft Windows, choose **Edit > Preferences**
- In Mac OS X, choose **ProofMaster Editor > Preferences**

General

The **General** preferences contain several preferences which apply to the general behavior of the ProofMaster Editor. You can change the following settings:

Setting	Meaning
Constrain angle	The constrain angle is the angle to which the movements will be limited when the Shift key is pressed.
Snap value	The cursor will snap to guidelines, points or designated points, if the cursor is within the snap distance as set in the preferences. By setting the snap distance you can work more accurate.
Undo levels	The undo level is the maximum number of actions which are remembered. No more than this number of undos are possible.
Display	When more than the given number of objects are selected, the bounding box of these objects (frame) will be dragged, instead of the outlines of the objects.
Save thumbnail	A preview will be saved.
Automatic switch to soft proofing	You will see a more accurate but slower on-screen preview of how your colors will be reproduced on an output device.

See also:

- Object - edit options > Moving objects > Move objects by dragging (manually) on page 30

Units

To change the units

1. Do one of the following:
   - In Microsoft Windows, choose **Edit > Preferences**
   - In Mac OS X, choose **ProofMaster Editor > Preferences**
2. Click the **Units** tab.
3. Select one of the available unit systems.
4. Click **OK**.

Work disk

ProofMaster Editor can temporarily need disk space if not enough free memory is available (virtual memory). This disk space will be taken from the disk which is indicated by the **work disk** preference. The startup disk will be used by default.

To change the work disk

1. Do one of the following:
   - In Microsoft Windows, choose **Edit > Preferences**
   - In Mac OS X, choose **ProofMaster Editor > Preferences**
2. Click the **Workdisk** tab.
3. Select one of the available work disks.
4. Click **OK**.

Document

The default size of a new document is defined by the Document size preference. The default document size can be copied from the default paper size of the default desktop printer or can be any custom size.

To change the default document size

1. Do one of the following:
   - In Microsoft Windows, choose **Edit > Preferences**
   - In Mac OS X, choose **ProofMaster Editor > Preferences**
2. Click the **Document size** tab.
3. Do one of the following:
   - Select **Desktop printer page size**.
   - Select **Custom size** and fill in the desired values.
4. Click **OK**.

Grid

You can use a grid and specify the distance between the horizontal and vertical lines of the grid. You can make your objects snap to this grid, for example to align them more easily.

See also:

- Getting started > Views > Rulers, grid and guides on page 22

Tiles

The **Tiles** preference defines what the default tile measurements are. You can set the tile size and overlap to be used as a default. This preference will not overrule the manual set tiles with the tiles tool.

See also:

- Creating objects > Tile Tool > Rotating the crop wireframe on page 55
- Production > Printing tiles on page 135

Fonts

The font locations are used by the PostScript interpreter. Whenever the PostScript interpreter needs a font it will search the given paths (and its subfolders) in the given sequence. Default search paths are the fonts folder, the extensions folder and the disk on which the ProofMaster Editor is installed.

To add locations

1. Do one of the following:
   - In Microsoft Windows, choose **Edit > Preferences**
   - In Mac OS X, choose **ProofMaster Editor > Preferences**
2. Click the **Fonts** tab.
3. Click **Add** and select the folder which contains fonts.

To remove locations

1. Do one of the following:
   - In Microsoft Windows, choose **Edit > Preferences**
   - In Mac OS X, choose **ProofMaster Editor > Preferences**
2. Click the **Fonts** tab.
3. Select the fonts folder to be removed.
4. Click **Remove.**

These settings are not applied in the **Text** tool T. The **Text** tool is using TrueType and PostScript fonts.

See also:

- Creating objects > Text Tool on page 47

Key binding

You can assign key combinations to frequently used menu commands or change existing keyboard shortcuts.

PS Method (Mac OS only)

You can select the method to convert your PostScript files to PDF:

- Using Ghostscript
- Using the Adobe Normalizer

Text (Mac OS only)

You can specify the default font for new text which you type in ProofMaster Editor.

Document

Create a new document

When the application is started, a new document will be created automatically. It is also possible to create a new document yourself.

Choose **File > New**.

An **Untitled** document appears.

See also:

- Save as stationery on page 17

Adjust the document size

1 Choose **File > Document Setup**.

You can change the size as follows:

Option	Meaning
Format	You can select a predefined size from the list or enter a custom width and/or height.
Orientation	Select portrait or landscape.
Scale objects	Scale the objects on the active page to the document size. You can scale the objects proportionally, meaning that width and height will be scaled with the same scaling factor.
Minimum Size	Calculates the smallest bounding box around the objects with an optional border. This border can be an absolute value or a percentage of the bounding box size. The default is 0 (no border).

2 Click **OK**

If you choose to enlarge your document you can check **scale objects** to have the objects already placed in the document scaled along with the document.

Information about a document

Information is added to a document so applications like Cumulus™ or Fetch™ can find and locate files using this information.

1 Choose **File > Document Info**.

A window appears in which the following information is shown or can be changed:

Information	Meaning
Fonts	Shows the fonts which are used in the document.
Description	A text page with information about the document for example contents description or production information can be entered.
Document	Shows technical description and numbers of contents

2 Click **Close** to confirm the changes.

Save the document

Save

The first time you save an untitled document **save as** is automatically invoked. **Save** can only be used when a document has been saved before.

Choose **File > Save**.

Save as

When you want to store the document in another format or when you want to store the document using another name you can use **Save as**.

1 Choose **File > Save as**.

2 Enter the name and choose the format in which you want to save the document.

3 Select the folder where you want to store your document and click **Save**.

Save as stationery

Besides saving your document as a PostScript or ProofMaster file, you can choose to create a stationery file. A stationery file is a file that you can open as an untitled document to be used as a template. Proceed as follows to create a default stationery file:

1 Start ProofMaster Editor.

2 Choose **File > Document Setup**.

3 Check and, if necessary, change the settings, for example the document format or orientation (portrait/landscape).

4 Choose **File > Save as** and save your file as **Default stationery** in the `Proof-Master` folder.

5 Quit and restart ProofMaster Editor.

The default stationery will now be used each time you start ProofMaster Editor.

Views

Basic elements

Before starting to create and edit objects, you should know where to find the basic elements in the structure of ProofMaster Editor. All elements are described at the same time as the actions are described in each chapter; below are some elements which are not described or need emphasis.

The interface

The menu bar:

Menu	Description
File	Program and document related options like open, save and print.
Edit	Basic edit options like: preferences, cut, copy and select.
View	View options of your window: fit page, zoom, rulers, grid and guides.
Arrange	Arrangement of object options, like: group, compound, mask, lock and object sequence.
Image	Commands to make overall adjustments to an image.
Type	Font type options, such as align and font size.
Xtra	Options that give the program extra functionality: Twain, profiles, peel-lines and all other extra options. Most of these functions are only available in the Advanced Editor.
Window	Select the active window and define window sequence. From this menu you can also select the palettes.

The Tools palette

The **Tools** palette is the only palette that is always visible. All tools are found in the **Tools** palette.

The **Tools** palette is divided into certain groups. Each group contains similar tools.

Selection tools:

- The black and white selection tools.

See Selection tools on page 26

Creating tools:

- **Path** and **Text** tool

- **Circle**/**Multigon** or **Star** and **Rectangle** tool

- **Sketch** and **Knife** tool

Editing tools:

- **Mirror** and **Scale** tool

- **Skew** and **Rotate** tool

Special tools (Advanced Editor only):

- **Vectorize** and **Gradient** tool

- **Glue** tool and **Sharpen**/**Round** tools

- **Special FX** tools and **Replace Path Part** tool

Sizing tools:

- **Crop**/**Tile** and **Annotation** tool

- **Eyedropper** and **Measurements**/**Dimensioning** tool

- **Hand** and **Zoom** tool

Hand Tool

Use the **Hand** tool to reposition your entire canvas instead of using the scroll bars. You can use a key shortcut to temporary switch to the hand from any tool by pressing the space bar.

Zoom Tool

Use the magnifying glass to magnify or reduce the view of the document.

1. Select the **Magnifying Glass** tool from the **Tools** palette.
2. Click in the middle of the area from which you want a magnified view. If you want a reduced view hold the ALT key (Windows) or Option key (MacOS) while clicking.

Two symbols can appear within the cursor of the magnifying glass:

- The + sign tells the new view will be magnified.
- The - sign tells the new view will be reduced.

You have reached the maximum or minimum magnification if there is no symbol at all.

You can also drag a frame for the area you want to magnify and use key shortcuts.

Key shortcuts

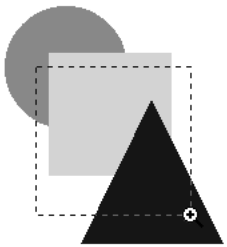
You can use a key shortcut to temporary switch from the tool you are using to the hand and zoom tool:

To	Do this in Windows	Do this in Mac OS
Switch to the **Hand** tool	Press the spacebar.	Press the spacebar.
Zoom in	Hold down the CTRL key, and then press the spacebar.	Hold down the Command key ⌘, and then press the spacebar.
Zoom out	Hold down the spacebar, press the ALT key, and then press the CTRL key.	Hold down the spacebar, and then press the Option key.

Magnify an area of the document

1. Select the **Magnifying Glass** tool from the **Tools** palette.
2. Drag a selection frame around the area you wish to magnify.
3. Release the mouse button.

   The area will be shown in the maximum magnification which still shows the complete area.



In the lower left corner of the document window you will find three ways to quickly change the magnification. There's also an infobox for page number indication (in case of a multiple page document the active page is displayed) the arrows besides can be used to toggle between pages, in the last box the selected object dimensions are displayed.

You can do one of the following:

- Click the **Small Mountain** or **Big Mountain** button to reduce/increase the magnification by factor 2.
- Click the magnification percentage indicator and select a magnification factor.
- Choose **View > Fit page** to place the canvas fit in your window.
- Choose **View > Zoom 1:1** to have the canvas shown at 100 %.

Illustration, Preview and High Resolution mode

ProofMaster Editor lets you view your work in preview or illustration mode. The illustration mode lets you view your work as line art. Thus you can easily see the paths and points without having to see all details such as fills, gradients and bitmap images. It means that you can work faster and easier and that you can see the outlines/shapes of all objects.

If you choose to view in preview mode you will see how your artwork is going to be printed. It means that you can see your artwork in all detail; all fills, gradients and bitmap images will be shown.

Rulers, grid and guides

Rulers, grid and guides are available for working more precise. With these options you can easily do your work and at the same time be sure you work precisely.

If you set a snap distance as described in the chapter **Setup and preferences**, you can first choose to precisely place guidelines or to use a grid in order to place points, objects or images on predefined coordinates. The rulers easily show you where you are in the document.

Grid

You can use a grid to work more precisely. You can also make it a magnetic grid with a snap distance set in the **Preferences**.

1. Choose **View > Grid**.
2. If you want to use the grid with magnetic coordinates set with a snap distance, choose **View > Snap to grid**.

See also:

- Getting started > Setup and preferences > Grid on page 14

Rulers and guides

After you have enabled the rulers you can drag guidelines from the ruler.

1. Choose View > Rulers to display the rulers.

   The rulers appear with measures in the unit you have defined in the preferences.
2. Place your cursor on a ruler.
3. Drag a guideline from the ruler and release your mouse button if the guideline is in its place.
4. If you want to use the guides as magnetic lines with a snap distance, choose **View > Snap to guides**.

You can precisely set the guides by means of a window in which you can define the exact coordinates. You can also make copies of existing guidelines.

1. Place your cursor on a ruler.
2. Drag a guideline from the ruler and release your mouse button if the guideline is in its place.
3. Double-click the guideline.
4. Set the precise coordinates for the guideline and set the angle for the guide.
5. If necessary, you can set a number of copies, the angle and the space between the copies of the guide.
6. Click **OK**.

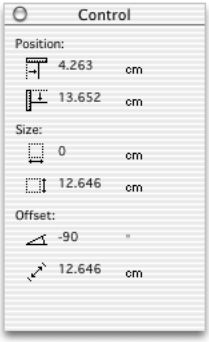
Remove guides

1. Choose View > Remove Guides.
2. Select the type(s) of guides which you want to remove.
3. Click **OK**.

Measure Tool

You use the **Measure** tool in combination with the **Control** palette. It helps you to view information about the distance between two points.

1 If the **Control** palette isn't visible, choose **Window > Control**.



Control palette

2 Select the **Measure** tool from the **Tools** palette.

3 Drag a measure line from a start point to an end point.

The **Control** palette shows the measures of the dragged line.

Chapter 2:
Object - edit options

Topics

In this chapter:

- Selection tools 26
- Finding objects 29
- Moving objects 30
- Copying and replacing objects 32
- Pasting copied objects between two endpoints of an object 34
- Aligning objects 35

Selection tools

About the selection tools

To edit an object, it has to be distinguished from other objects. You can do this by using the black and white selection tools:

- The black selection tool selects entire objects only.
- The white selection tool can select certain parts of paths.

If you are using another tool you can still quickly select or deselect objects by pressing the Control key (Windows) or Command key (MacOS). The Control key (Windows) or Command key (MacOS) lets you temporary use the black selection tool while another tool is selected from the toolbar.

Select by dragging or clicking

1. Select one of the selection tools from the **Tools** palette.
2. You can select in two ways:
   - Clicking: Click the object or on the part of the object you wish to select.
   - Dragging: Drag a dotted rectangle, also called a **marquee** or **bounding outline**, around the object(s) or parts of the object(s) you want to select.

The selected objects are indicated by means of a cyan colored outline while the points of that object are indicated by means of filled squares.

If only a part of an object is selected, the object is indicated by means of a cyan outline while the points that are not selected are indicated by an empty square.

If only one point is selected which defines a bezier, the handles are shown also. If multiple consecutive points with bezier handles are selected, only the outer ones show the handles.

Holding down the Shift key, you can add objects to or remove objects from the selection. The selection arrow shows a + sign.

Holding down the ALT key (Windows) or Option key (MacOS), you select only those objects that are entirely within the selection frame.

Appearance

Appearance	Meaning
	Filled square: Selected point.
	Empty square: Not selected but part of an object from which other point(s) are selected.
	Square with handles defining a bezier.
	Path from which one point (filled) is selected.
	Path from which all points are selected

Black selection tool

The **black** selection tool always selects an entire object:

- Selects all objects that are within the selection frame or are clicked. If an object is partly within the selection frame or just one point is clicked, still all points will be selected.
- In combination with the Shift key: select multiple objects.
- In combination with the ALT key (Windows) or Option key (MacOS): Select an object only when it is entirely within the selection frame.
- In combination with the ALT key (Windows) or Option key (MacOS) and Shift key: Include whole object when entirely within frame.

You can activate the black selection tool from every tool by pressing the Control key (Windows) or Command key (MacOS) on your keyboard. This means quicker access without having to select the selection tool.

When you double-click an object using the black selection tool, the tool automatically switches to a tool that displays the measures in the **Control** palette. Usually this is the tool that has created the object (for example rectangle, multigon, etc.). If it concerns a path the tool will switch to the **Size** tool.

White selection tool

The **white** selection tool selects parts of a path:

- Selects all points that are within the selection frame or are clicked. If an object is partially within the selection frame, only those points that are within the selection frame will be selected.
- Select a whole object by dragging it within the selection frame (this is the same as the black selection tool), or click the fill of the object.
- In combination with Shift key: select multiple points.

- In combination with the Control key (Windows) or Command key (MacOS): selecting the entire object. If just one point is dragged within the selection frame, all other points will be selected too.
- In combination with the ALT key (Windows) or Option key (MacOS): select one path from a compound.
- In combination with the Shift key and the ALT key (Windows) or Option key (MacOS): Include all points of an object by just selecting one point.

By selecting a point that defines a bezier, you can adjust the bezier handle with the use of the white selection tool.

See also:

- Creating objects on page 37

Select all

Choose **Edit > Select all**. The selected objects are indicated by means of a colored selection line.

Invert selection

Choose **Edit > Invert Selection** to select all objects that are currently not selected.

Finding objects

You can select every object or item by using the **Find** function. This function lets you specify which objects or items need to be selected. The **Find** function roughly works identical to the MacOS **Find** function.

1 Choose **Edit > Find**.

A dialog box appears in which you can set the search criteria for the items you want to select.

2 Select where to search for items by clicking **Document** or **Selection**.

3 Select the type of object which you want to find:

Object type	Meaning
Path	path width
End points	at start, end or both
Almost fluent	points with beziers in a certain angle
Transition	points where beziers or lines transfer to lines or beziers
Double contours	multiple contours with the same shape on the same place
Type	items (not) equal to certain types of objects or items
Fill style	certain object fill styles
Pen width	pen width
Strokes cap	cap of a certain kind
Strokes join	join of a certain kind or with a certain miter limit
Color	color that (does not) meet the criteria
Short lines	lines of a certain length

4 Select a comparison operator from the middle list, for example **less than** or **equal to**.

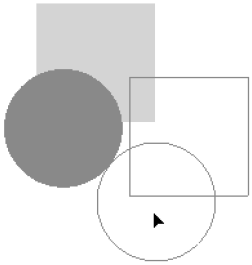
5 Fill in a value or select an item if needed for a specific criterion.

6 If necessary, click **More choices** to combine search criteria.

Moving objects

Move objects by dragging (manually)

Using the selection tool, click an object and drag it to its new position. Be sure to start dragging on an already selected object. Otherwise, if you start on an object that isn't selected, this object will be selected and al other objects will be deselected.



Constrain movement

Hold down the Shift key while dragging. The movement will only be along an axis which has an angle which is a multiple of 15°, or the value you set in the **Preferences**.

See also:

- Getting started > Setup and preferences > General on page 12

Copy

Hold down the ALT key (Windows) or Option key (MacOS) while dragging. The cursor changes into a double cursor, indicating that a copy will be made when you release the button.

Move objects numerically

1. Select the objects which you want to move.
2. Select the selection tool from the **Tools** palette.
3. If necessary, choose **Window > Control** to display the **Control** palette.
4. Move the objects using the **Control** palette:
   - **Position**: enter the new position of the left top position of the selection.
   - **Displacement**: enter the horizontal and/or vertical displacement.

- **Offset**: enter a distance and an angle under which the selection has to move the entered distance. You can also make a copy of the selected item(s) by filling in the number of copies .

5 Click **Apply**.

Move using the arrow keys (nudging)

1 Select the objects which you want to move.

2 Press the arrow keys on your keyboard to move the selected objects step by step.

Copying and replacing objects

Making copies

There are several ways to make copies of the selected objects:

- Hold down the ALT key (Windows) or Option key (MacOS) while dragging the selected objects. The cursor will change into a double cursor.
- Enter a value for the number of copies in the **Control** palette . The current settings will be applied on the copy.
- Choose **Edit > Copy**. A copy of the selected objects will be stored on the clipboard. This enables you to paste the objects in this or another ProofMaster document (see **Paste**).

Replace

You can replace selected objects by the objects in your clipboard.

1 Copy an object.

This object is now stored on your clipboard.

2 Select the object you want to replace with the item on the clipboard.

3 Choose **Edit > Replace** and then one of the following commands in the submenu:

Original objects	Objects replaced by the copied object	Command	Meaning
		Original	Width and height of the original are maintained.
		Smallest	Objects pasted, adjusted to the smallest width and height value of the original.
		Average	Objects pasted, adjusted to the average width and height value of the original.

Original objects	Objects replaced by the copied object	Command	Meaning
		Biggest	Objects pasted, adjusted to the biggest width and height value of the original.
		Fit	Objects pasted, adjusted to fit the exact height and width values of the original.

Pasting copied objects between two endpoints of an object

Paste Special

You can paste objects between two endpoints of an object. To do this, you have to define:

- Two endpoints in the object that is to be cut or copied
- Two endpoints in the target path where the object in the clipboard must be pasted in between.

Source Target Result

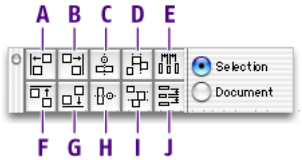
Proceed as follows:

1. Select an object (or a group of objects) with two endpoints.
2. Cut or copy the object(s) onto the clipboard.
3. Select an object (or a group of objects) with two endpoints where the item(s) stored in the clipboard has to be pasted in between.
4. Choose **Xtra > Paste Special**.
5. Select the option to rotate or mirror the object that is to be pasted and click **OK**.

Aligning objects

About aligning objects

You can align selected object(s) using the **Align** palette as follows:



A. Align to the left bound
B. Align to the right bound
C. Centre vertically
D. Distribute vertically
E. Stack objects vertically
F. Align to the top bound
G. Align to the bottom bound
H. Centre horizontally
I. Distribute vertically
J. Stack objects horizontally

Align with selection

If you click **Selection** in the **Align** palette, the objects you selected are aligned relative to each other.

Align with document

If you click **Document** in the **Align** palette, the objects you selected are aligned relative to the document. For example, if you want to put an object in the upper left corner of your document, proceed as follows:

1 Select the object.
2 Select **Document** in the **Align** palette.
3 Click the and buttons.

Chapter 3:
Creating objects

Topics

In this chapter:

- Overview of object types 38
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Overview of object types

Below is an overview of the most common objects that you can create with Proof-Master Editor

Rectangle

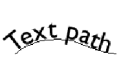
Ellipse

Multigon

Star

Path (sketched)

Text



Text on path

Compound

Image

Dimensioning

Circle and ellipse

An ellipse is drawn in an imaginary rectangle. By defining the rectangle the maximal ellipse is calculated and drawn within this rectangle.

Create an ellipse (manually)

1. Select the **Ellipse** tool from the **Tools** palette.
2. Drag the ellipse.
3. You can do the following:
   - Hold down the Shift key while dragging to create a circle. The X-radius and the Y-radius will be the same.
   - Hold down the ALT key (Windows) or Option key (MacOS) while dragging to start from the middle point instead of the upper left corner.

Create an ellipse (numerically)

1. Select the **Ellipse** tool from the **Tools** palette.
2. If necessary, choose **Window > Control** to display the **Control** palette.
3. You can now do the following:
   - To create an ellipse, enter the desired centre values in the **Control** palette. Enter the desired x-radius and y-radius.
   - To create a circle, click the **Link** symbol : both values will be the same.
   - To create a pie, fill in the values of the angles and select **Wedge**.
   - To create an arc segment, fill in the values of the angles and do not select **Wedge**.
4. Click **Apply**.

Create a pie manually

1. Create an ellipse.

   A marked point will appear at the most right-centre of the circle.
2. Drag the point to create a pie.

Creating a three-point circle

You can create a circle or a circular path by using the three-point circle. When the three-point circle tool is active you can create a circle by defining three points.

Create a three-point circle manually

1. Click the **Circle** tool on the **Tools** palette and hold down the mouse button.
2. Select the **Three-point circle** tool .
3. Click at three positions in your document.

   The three-point circle will automatically be drawn. You can create a circular path by shift-clicking the points.

Create a three-point circle numerically

Using the Control palette, you can create a circle numerically.

1. If necessary, choose **Window > Control** to display the **Control** palette.
2. Click the **Circle** tool on the **Tools** palette and hold down the mouse button.
3. Select the **Three-point circle** tool .
4. Fill in the values and coordinates in the **Control** palette and click **Apply**.

Multigon/Star

Create a multigon or star manually

1. Click the **Circle** tool on the **Tools** palette and hold down the mouse button.
2. Select the **Multigon/Star** tool .
3. If necessary, choose **Window > Control** to display the **Control** palette.
4. Drag the multigon or star.

Create a multigon or star numerically

1. Click the **Circle** tool on the **Tools** palette and hold down the mouse button.
2. Select the **Multigon/Star** tool .
3. If necessary, choose **Window > Control** to display the **Control** palette.
4. Fill in the desired radius, angle and number of corners.
5. If necessary, fill in the desired centre in the Anchor boxes. By default (0,0) is used as centre.
6. Click the **Multigon** or **Star** button and specify the size.
7. Click **Apply**.

Edit multigons or stars (numerically)

1. Using the black selection tool, select the multigon or star which you want to change.
2. Click the **Circle** tool on the **Tools** palette and hold down the mouse button.
3. Select the **Multigon/Star** tool .
4. If necessary, choose **Window > Control** to display the **Control** palette.
5. Change the desired values in the **Control** palette.
6. Click **Change**.

If you have changed the number of corners in the Control palette, this number will become the default value.

Rectangle

Create a rectangle (manually)

1. Select the **Rectangle** tool from the **Tools** palette.
2. You can do the following:
   - Draw the rectangle.
   - To create a square, hold down the Shift key while dragging. The width and height of the rectangle will be the same.
   - To start from the centre point instead of the upper left corner, hold down the ALT key (Windows) or Option key (MacOS) while dragging.

Create a rectangle (numerically):

1. Select the **Rectangle** tool from the **Tools** palette.
2. If necessary, choose **Window > Control** to display the **Control** palette.
3. Fill in the desired top-left corner values.
4. Fill in the desired width and height.
5. To create a square, click the **Link** symbol : both values will be the same.
6. Click **Apply**.

Edit rectangles (numerically)

1. Using the black selection tool, select the rectangles you want to change.
2. Select the **Rectangle** tool from the **Tools** palette.
3. If necessary, choose **Window > Control** to display the **Control** palette.
4. Fill in the desired height and width.
5. Click **Change**.

Sketch Tool

Sketch modes

You can use the **Sketch** tool to draw lines. There are three different sketch modes:

Freehand mode

Stroke mode

Calligraphic pen mode

Freehand mode (hairlines)

1. Select the **Sketch** tool from the **Tools** palette.
2. Select the **Freehand** mode in the **Control** palette.
3. Draw a hairlined path.

Stroke mode

1. Select the **Sketch** tool from the **Tools** palette.
2. Select the **Stroke** option in the **Control** palette.
3. Enter the desired minimum and maximum pen width in the **Control** palette.
4. Draw a stroked path.

Calligraphic mode

1. Select the **Sketch** tool from the **Tools** palette.
2. Select the **Calligraphic** pen mode in the **Control** palette.
3. Enter the desired minimum and maximum pen width in the **Control** palette.
4. Enter the desired angle in the **Angle** box of the **Control** palette.
5. Draw the calligraphic path.

Path Tool

You can create lines and beziers by using the **Path** tool . The **Path** tool has extra functionality when you use the Shift, Control and ALT key (Windows) or Option key (MacOS). Using the **Path** tool, you can:

- Create any form or shape
- Create lines from and to existing points
- Add curves to existing lines
- Replace curves

Create a path manually

To create a path by clicking points:

1. Select the **Path** tool from the **Tools** palette.
2. Click a starting point and an end point to draw a line between these two points.
3. You can do the following:
   - Double-click the last point drawn to make it the endpoint
   - Place multiple points and double-click to stop creating more points for this particular path

To create a path by dragging:

1. Select the **Path** tool from the **Tools** palette.
2. Click a starting point and drag to an end point.
3. You can do the following:
   - If necessary, you can drag multiple points and double-click to stop creating more points for this particular path.
   - You can combine the drag and place options to create a path.

By choosing another tool you'll define the last point placed as the end point.

If a point is going to be placed within the snap distance of another point, a guideline or a magnetic grid point, it will snap to that place. If that particular point is an end or starting point of another path, it will be joined. The snap distance is set in the ProofMaster Editor preferences.

To create a line that is constrained to a certain angle, hold down the Shift key. The constrain angle is set in the preferences.

See also:

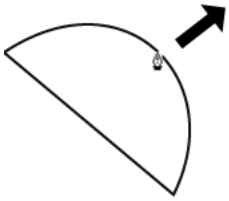
- Getting started > Setup and preferences > General on page 12
- Getting started > Setup and preferences > Grid on page 14

Creating beziers or circular paths

Creating beziers or circular paths is easy and precise because of the extra functionality of key combinations. There are more ways of creating circular paths than by drawing it manually, but the basics described below give you a powerful tool to create different objects.

Proceed as follows to turn a path into a bezier:

1. Using the white selection tool , select a path.
2. Select the **Path** tool from the **Tools** palette.
3. Click the selected path, hold down the mouse button and drag a bezier.



The selected line will be transformed into a bezier. Handles will appear from the points that define the start and end of the path.

See also:

- Creating objects > Circle and ellipse on page 39

Key combinations

You can use different key combinations to create different path types:

- Dragging without a key pressed results in a cubic bezier going through the cursor position.
- If you hold down the Shift key while dragging, you create a similar bezier as would be if no keys were pressed. The difference is that in combination with the Shift key, the bezier will be drawn smoothly in regard to the previous and next path.
- If you hold down the Control key (Windows) or Command key (MacOS) while dragging, you create a circular path which consists of multiple points with handles.

Adjusting bezier handles

Using the white selection tool, you can adjust bezier handles. You can set both bezier handles separately by using the ALT key (Windows) or Option key (MacOS).

To adjust two handles at once:

1. Select the point from which you want a bezier handle adjusted. If a point is the start or the end of a bezier then the handles will appear.
2. Drag one handle so that the bezier will get the correct shape. If one handle is adjusted, the other will automatically change along. If you release the mouse button, the bezier is adjusted.

To adjust only one handle:

1. Select the point from which you want a bezier handle adjusted. If a point is the start or the end of a bezier then the handles will appear.
2. Click the handle and hold down the mouse button.
3. While holding the mouse button press the ALT key (Windows) or Option key (MacOS).
4. You can now drag the selected handle so that the bezier can get the correct shape. If you release the mouse button, the bezier is adjusted.

Text Tool

Combined use of the text tool and text-related palettes

You can easily and accurately place text by using of the **Text** tool in combination with the **Control** palette, the **Text** palette, and optionally the **Tabulator** palette and **Style** palette. Open all text-related palettes to take full advantage of this option:

1. If necessary, choose **Window > Control** to display the **Control** palette.
2. Choose **Window > Text**.
3. Choose **Type > Tabulator**.

You can start to type text from any point. Text is put in text boxes or can be placed on paths. Within boxes, you can define the alignment and tabulator values. You can also align the text boxes or align text on paths.

Place text

Before actually typing the text, you should define the text specifications in order to see direct result. You can always alter the specifications afterwards. You can either choose for text in a predefined box or you can type your text directly. In the latter case, a box will be created outside the text you have typed. These boxes are for selection purposes only and will not be printed.

Proceed as follows:

1. Select the **Text** tool from the **Tools** palette.
2. In the **Text** palette, select a font from the **Font** list.
3. Specify the font size and, if necessary, the line spacing.
4. If necessary, choose **Window > Color** to display the **Color** palette.
5. Select the text color in the **Color** palette.
6. Click on the canvas and type your text.

Drag text box

You can also drag a text box and define its size in the text **Control** palette. Proceed as follows:

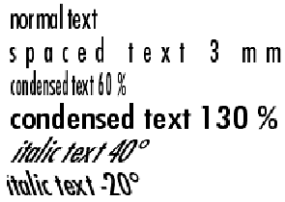
1. Make sure that no text is currently selected.
2. Select the **Text** tool from the **Tools** palette.
3. Drag a text box on your canvas.
4. Specify the properties of the text box in the **Control** palette, for example the size of the text box and the text alignment.

5 Click **Apply**.

6 Type your text in the text box.

Define style

You can set the text style in the text **Control** palette. By filling out specific values you can adjust the text spacing, if the text has to be condensed or italic. Below are some examples of text with a specific style.



Icon	Meaning	
	Spaced text	Defines the space between characters
	Condensed text	Defines the stretch, above 100% means extended text

Putting text on a path

Text on path

You can place text on paths, also on paths that are in a compound. A compound is a group of objects put together as if it concerns one object.

1 Select the **Text** tool T from the **Tools** palette.

2 Move your cursor over a path or a compound of paths.

The cursor change from the regular text symbol to a text symbol with a waved line.

3 Click the path of your choice to type text on a path.

Text is placed upon the path and will follow the shape of the path.

Place text upright

1 Place text on path.

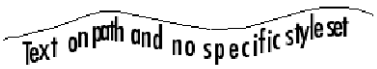
2 Choose **Type > Upright characters**.

Place text can under a path

1 Place text on path.

2 Choose **Type > Align bottom**.

A combination is also possible: upright text aligned at the bottom of the path.



Convert text to paths (outlines)

You can convert text to paths, so that text becomes objects, also called outlines. You can apply more options to objects than to text. Once a text is converted into paths you can edit the shape. The text will obviously lose its text properties: you will no longer be able to edit the text using the **Text** tool.

1. Using the black selection tool, click a text box.
2. Choose **Xtra > Convert to path**.

   The text is now converted to paths.

See also:

- Object - extra options on page 105

Using tabs

Align text

In the text **Control** palette, select the alignment for your text and click **Apply**.

Align tabs

Tabs are used for text in columns. Every time a tab is inserted in the text a default tab distance is used. After typing your text with tabs you can set the tab stop positions with the help of the tabulator palette.

1 Choose **Type > Tabulator**.

The **Tabulator** palette appears.

2 Select the text in which you want to align the tabs by using the **Text** tool T.

3 After opening the **Tabulator** palette, if not already open, click **Snap**.

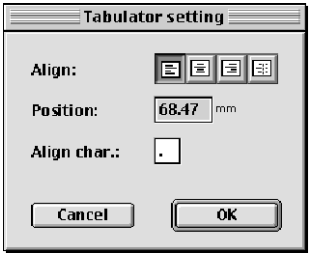
The **Tabulator** palette snaps to the text box so that it creates a temporary ruler in which you can define the tab stop positions.

4 Select one of the tabulator styles by clicking one of the buttons in the upper left corner of the palette.

5 Place a tab position by clicking in the part just above the ruler.

6 Drag the tab to the wanted position.

After a tab is placed you can still change its specifications by clicking the tab and clicking of the buttons in the upper left corner. By double-clicking on a tab you can set additional specifications numerically. The next window will appear after you double-click a tab.



Using peellines

About peellines

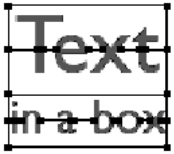
If text is used to create output for a cutting plotter that cuts out the text contours, you can use the option **Peellines**. If you have used peellines, you can easily peel off the media around the text without tearing up the text.

Proceed as follows:

1. Select a text box.
2. Choose **Xtra > Peellines**

   The **Peelline option** dialog box appears.
3. Select the option to place the peellines at half the text height or below every text line.

Original



Peellines at half the text height

Peellines below each text line

4. Click **OK** to create peellines.

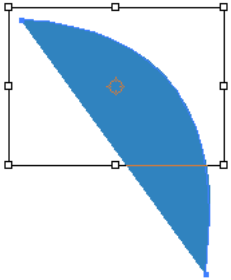
If you reposition the text, make sure you reposition the peellines also.

Crop tool

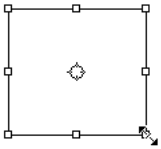
You can use the **Crop** tool to crop line-art objects.

Crop by dragging (manually)

1. Select the line-art object which you wish to crop.
2. Select the **Crop** tool from the **Tools** palette.
3. Drag a wireframe over the selected object.



4. You can resize the wireframe by selecting and dragging one of the handles.



5. If necessary, choose **Window > Control** to display the **Control** palette.
6. Click **Apply** in the **Control** palette.

   The selected object is cropped to the size of the wireframe.

Crop numerically

1. Select the **Crop** tool from the **Tools** palette
2. In the **Control** palette, specify the **Result size** of your wireframe.
3. Click in the artboard.

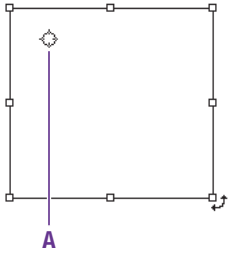
Moving the crop wireframe

1. Move the cursor inside the crop wireframe.

   The cursor changes into a black triangle .
2. Hold the mouse button and drag the wireframe to the desired position.

Rotating the crop wireframe

1. Do one of the following:
   - Leave the anchor point at the centered position in the wireframe.
   - Click at a different position in the wireframe to set the anchor point.



A. Anchor point around which the object is rotated

2. Move the cursor outside the wireframe and rotate the crop wireframe by dragging.

Tile Tool

Function

The **Tile** tool shows the maximum tile size and the tiling overlap in the **Control** palette.

To view where the tiles fall on a document

1. Do one of the following:
   - Click the **Tile** tool on the toolbar.
   - Click the **Crop** tool or the **Placeholder** tool on the toolbar and hold down the mouse button until the **Tile** tool appears.
2. Enter a **Maximum Tile Size** in the **Control** palette.
3. Click **Apply**.

To resize tiles

Do one of the following:

- Click and drag the border of a tile.
- Double-click the border of a tile and enter the measurements in the **Divider Position** dialog box to position the tiles where you want them.

To mark a tile for printing

Clicking inside a tile once places an X in it and indicates that you do not want to print that tile. Clicking the same tile again removes the X and allows you to print the tile.

See also:

- Getting started > Setup and preferences > Tiles on page 14
- Production > Printing tiles on page 135

Color Info Tool

Function

You can use the **Color Info** tool to measure the color values at the mouse pointer position. You can view color values using RGB, CMYK, HSL, Gray, CIElab and screen color spaces.

To use the Color Info tool

1. Do one of the following:
   - Click the **Color Info** tool on the toolbar.
   - Click the **Measure** tool, the **Dimension** tool or the **Annotate** tool on the toolbar and hold down the mouse button until the **Color Info** tool appears.
2. If necessary, choose **Window > Control** to display the **Control** palette.
3. Click the **Eyedropper** button in the **Control** palette and select the color space in which you want to see the color values.
4. Move your mouse pointer, which is now an eyedropper, over your object to see the color values.

Annotation tool

Function

The **Annotation** tool allows you to place an annotation in the active window, on a special layer. Annotations will not be printed or visible in further processes and are for use in ProofMaster Editor only.

To insert annotations

1. Do one of the following:
   - Click the **Annotation** tool on the toolbar.
   - Click the **Measure** tool, the **Color Info** tool or the **Dimension** tool on the toolbar and hold down the mouse button until the **Annotation** tool appears.
2. Click at the location where you want to place an annotation.
3. Type an annotation in the **Control** palette.

To view annotations

Select the **Annotation** tool and click the annotation icon in your active window.

To remove annotations

1. Select the **Annotation** tool and click the annotation icon you want to remove.
2. Click **Remove** in the **Control** palette.

Dimension Tool

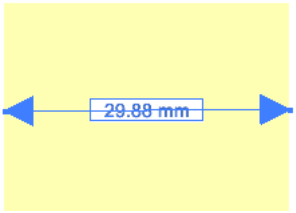
Function

You can use the **Dimension** tool measure the distance between two points and include these dimensions in your drawing.

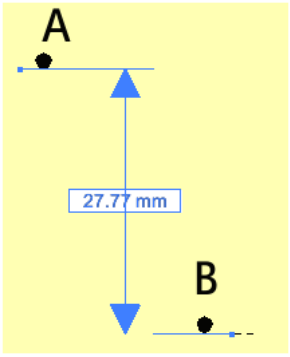
To add dimensions to your drawing

1. Do one of the following:
   - Click the **Dimension** tool on the toolbar.
   - Click the **Measure** tool, the **Color Info** tool or the **Annotation** tool on the toolbar and hold down the mouse button until the **Dimension** tool appears.
2. If necessary, choose **Window > Control** to display the **Control** palette.

3 You can now do one of the following:

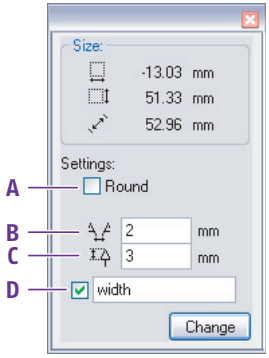


- To measure the distance between two points, drag a line from one point to another.



- To measure the vertical or horizontal distance between two points which are not aligned, hold down the Shift key and drag a line from one point to another.
- Select the **Round** option in the **Control** palette, to round off the measured distance to the nearest whole number.

4 You can set the following in the **Control** palette:



A. Select whether the figures should be rounded off or not.

B. Specify the size of the text in the dimensions box.

C. Specify the size of the arrow.

D. Use text in combination with or instead of the dimensions:
- if you select the check box, the text will be displayed **instead of** the dimension, “width”
- if you **do not** select the check box, but just type text in the box, the dimensions and the text will be displayed, for example “13 mm wide”.

You can set font used in the dimension box by choosing a default font in the preferences.

See also:

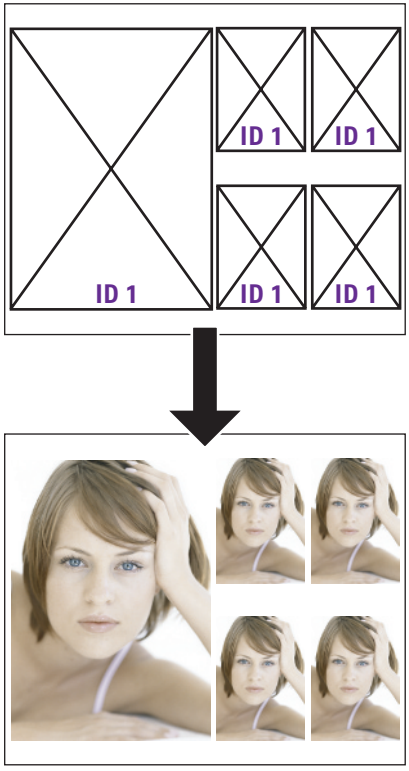
- Getting started > Setup and preferences > Fonts on page 14

Creating templates

About templates

You can create templates for photo contact sheets or photo album sheets. The idea is that you:

1. Create placeholders.
2. Save your file as a stationery file.
3. Use this stationery file as a template in your ProofMaster queue.



A. Template for a photo album sheet **B.** Template for a photo contact sheet

To create a template

Proceed as follows:

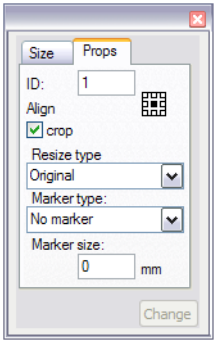
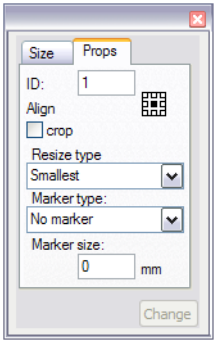
1. Do one of the following:
   - Click the **Placeholder** tool on the toolbar.
   - Click the **Crop** tool or the **Tile** tool on the toolbar and hold down the mouse button until the **Placeholder** tool appears.
2. If necessary, choose **Window > Control** to display the **Control** palette.
3. Using the **Placeholder** tool, draw the placeholders on your artboard.

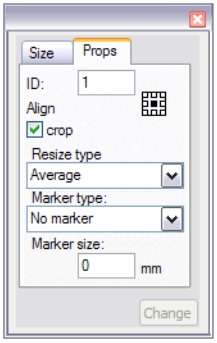
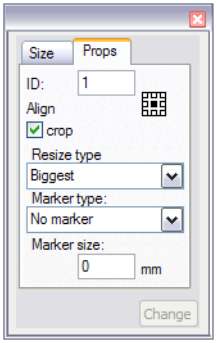
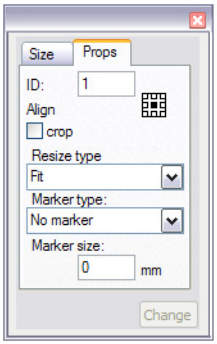
You can also draw one placeholder and create copies, using the black or white selection tool and the **Copy** and **Displacement** functions in the **Control** palette.

4. In the **Size** tab of the **Control** palette, specify the size and position of the placeholders.
5. Click the **Props** tab in the **Control** palette.
6. Specify the identifier (ID) of the placeholder.

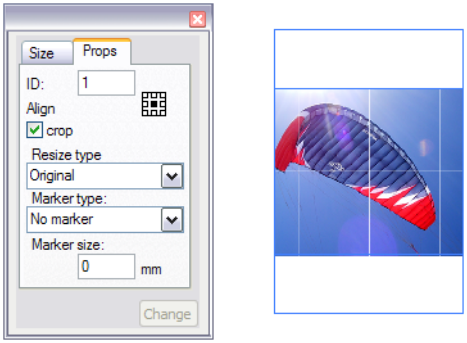
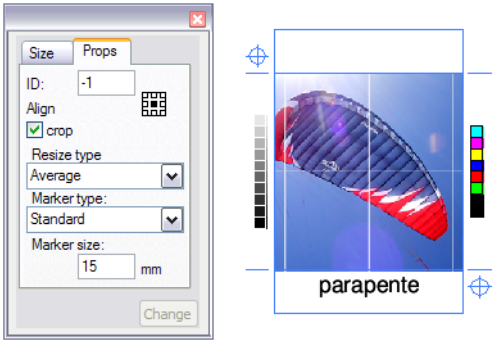
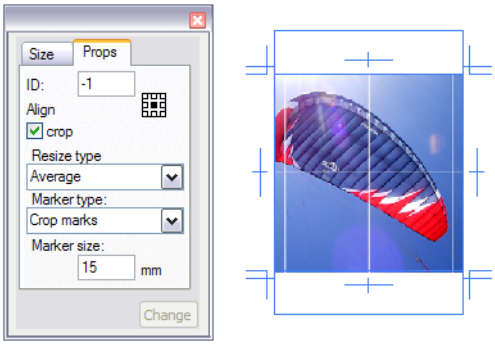
   Placeholders with the same identifier (ID) will contain the same image, so:
   - If you are creating a template for a photo **album** sheet, make sure that all your placeholders have the **same** ID.
   - If you are creating a template for a photo **contact** sheet, make sure that all your placeholders have a **unique** ID.
7. Specify the alignment of the image in the placeholder.
8. If necessary, select **crop** to crop the image to the size of the placeholder.

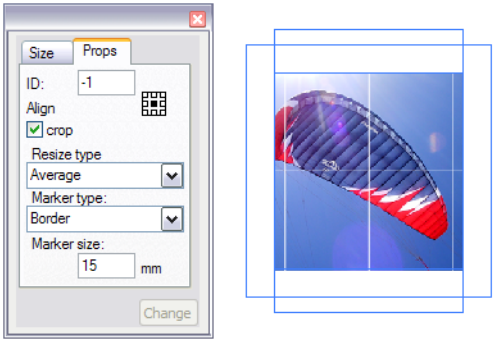
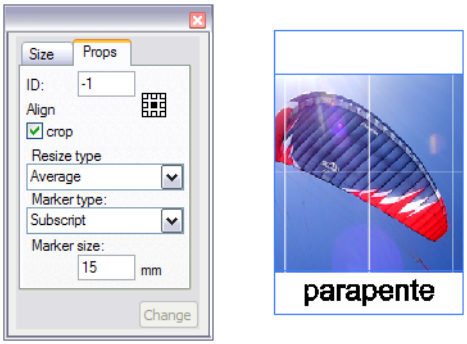
9 In the **Resize type** list, select the way in which the image will be resized to fit in the placeholder:

Resize type	Meaning / illustration
Original	Keep the original size of the image. 
Smallest	Resize the image proportionally to the smallest side of the placeholder. 

Resize type	Meaning / illustration
Average	Resize the image proportionally to the average of the smallest and biggest side of the placeholder. 
Biggest	Resize the image proportionally to the biggest side of the placeholder. 
Fit	Resize the image to fit the width and height of the placeholder. 

10 If necessary, select the **Marker type** and **size**:

Marker type	Illustration
No marker	
Standard	
Crop marks	

Marker type	Illustration
Border	
Subscript	

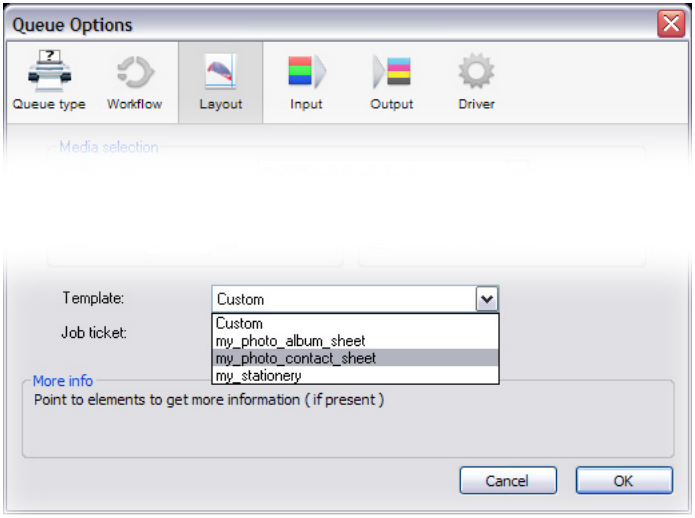
11 Choose **File > Save as** and save your template as a stationery file (`*.st3`) in the `ProofMaster/Templates` folder.

12 In ProofMaster RIP, select the queue in which you wish to use the template and do one of the following:

- Double-click the ProofMaster queue.
- Choose **File > Queue > Setup**.
- Click the **Queue Options** button ( ) and choose **Setup Queue**.

13 Click the **Layout** tab.

14 Select your template from the **Template** list.



15 Click **OK**.

See also:

- Creating and configuring ProofMaster queues > Layout on page 52 in the ProofMaster RIP User Guide.

Chapter 4:
Editing objects

Topics

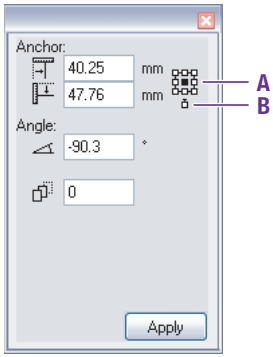
In this chapter:

- Positioning matrix 68
- Rotate objects 69
- Mirror objects 71
- Scaling objects 73
- Skew objects 75
- Glue 76
- Knife 77
- Round 78
- Sharpen 79
- Replace path part 80

Positioning matrix

In every **Control** palette for the **Edit** tools (mirror, rotate, skew and scale), you can use the positioning matrix to define the anchor that will be used as the point of origin. By clicking on the squares symbolizing the corners of an imaginary frame around the selected object(s), you can easily place the anchor on an exact spot.

The symbol right under the positioning matrix is to place the anchor on the centre of gravity. The centre of gravity is the visual centre of the object(s).



A. Anchor used as point of origin

B. Anchor placed on the centre of gravity

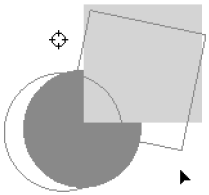
Rotate objects

You can rotate objects around an arbitrary point.

Rotate by dragging (manually)

1. Select the objects which you want to rotate.
2. Select the rotate tool from the **Tools** palette.
3. Click the point around which the object must be rotated.

   An anchor point will be shown on that position.
4. Place the cursor on the second point of the imaginary axis and drag the axis until you reached the desired angle.



5. To use a constrain angle, hold down the SHIFT key while dragging.

   The angle will be constrained to 15°, or the value you set in the **Preferences**.
6. To copy the object while rotating it, hold down the ALT key (Windows) or Option key (MacOS) while dragging.

   The cursor changes into a double cursor indicating that a copy will be made when you release the button.

See also:

Getting started > Setup and preferences > General on page 12

Rotate numerically

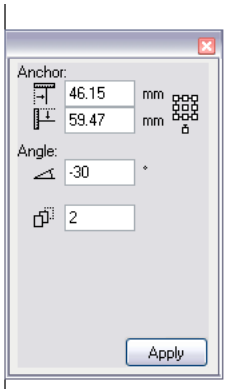
1. Select the objects which you want to rotate.
2. Select the rotate tool from the **Tools** palette.
3. If necessary, choose **Window > Control** to display the **Control** palette.
4. Do one of the following:
   - Click the anchor point around which the object must be rotated.
   - Fill in the coordinates of the anchor numerically in the **Control** palette.

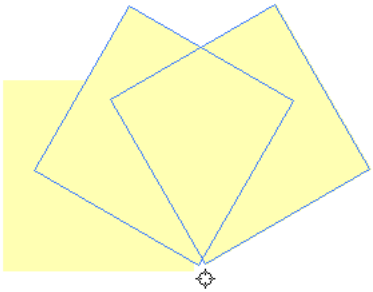
   An anchor point will be shown on that position.

5 Specify the rotation angle:

- A positive angle means that the rotation is counterclockwise.
- A negative angle means that the rotation is clockwise.

6 If you wish to copy the object while rotating it, specify the number of copies.





7 Click **Apply** or **Copy**.

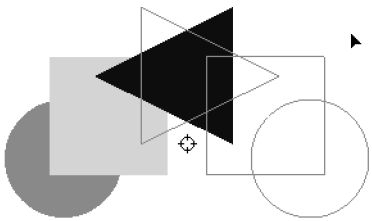
Mirror objects

You can mirror an object through an imaginary axis. This axis can be horizontal, vertical or have any angle.

Mirror by dragging (manually)

1. Select the objects which you want to mirror.
2. Select the **Mirror** tool from the **Tools** palette.
3. Click the first point of the imaginary axis through which the object must be mirrored.

   An anchor will be shown on that position.
4. Place the cursor on the second point of the imaginary axis and drag the axis until you reached the desired angle.



5. To use a constrain angle, hold down the SHIFT key while dragging.

   The angle will be constrained to 15°, or the value you set in the **Preferences**.
6. To copy the object while rotating it, hold down the ALT key (Windows) or Option key (MacOS) while dragging.

   The cursor changes into a double cursor, indicating that a copy will be made when you release the button.

See also:

Getting started > Setup and preferences > General on page 12

Mirror numerically

1. Select the objects which you want to mirror.
2. Select the **Mirror** tool from the **Tools** palette.
3. If necessary, choose **Window > Control** to display the **Control** palette.

4 Do one of the following:

- Click the first point of the imaginary axis in which the object must be mirrored.
- Fill in the coordinates of the anchor in the **Control** palette.

An anchor will be shown on that position.

5 Specify the mirroring angle:

- A positive angle means that the mirroring is counterclockwise.
- A negative angle means that the mirroring is clockwise.

6 Click **Apply or Copy**.

Scaling objects

You can change the dimensions of objects by scaling them. By means of a scale adjustment you can enlarge or reduce the size of an image from the basis selected by yourself, horizontally (x-axis) as well as vertically (y-axis) or from both axes.

Scale by dragging (manually)

1. Select the objects you wish to change.
2. Select the **Scale** tool from the **Tools** palette.
3. Click the position from where you wish to scale.

   An anchor appears on this position.
4. You can do the following:
   - Drag the cursor to scale the object.

   - To scale the object proportionally, hold down the SHIFT key.
   - To copy the object while scaling, hold down the ALT key (Windows) or Option key (MacOS).

Scale numerically

1. Select the objects you wish to adjust.
2. Click the **Scale** tool from the **Tools** palette.
3. If necessary, choose **Window > Control** to display the **Control** palette.
4. Click the position from where you wish to scale or fill in this position numerically in the **Control** palette.

   An anchor appears on this position.
5. You can enter new dimensions in the **Control** palette in two ways:
   - **Size**. Enter the horizontal and/or vertical dimensions, the corresponding percentual scale will be calculated automatically.

- **Percentually**. You can enter the percentual enlargement or reduction as well, the corresponding sizes will be calculated automatically. To scale the object proportionally, click the **Link** symbol .

6 To create scaled copies, enter the number of copies.

7 Click **Apply**.

Skew objects

Skewing objects in two directions

You can skew objects horizontally and/or vertically.

Skew by dragging (manually)

1. Select the object which you want to skew.
2. Select the **Skew** tool from the **Tools** palette.
3. Click the point from where the object must be skewed.

   An anchor will be shown on that position.
4. You can do the following:
   - Drag the cursor to skew the object.

   - To restrict the skewing direction to strictly horizontal or vertical, hold down the SHIFT key.
   - To copy the object while skewing, hold down the ALT key (Windows) or Option key (MacOS).

Skew numerically

1. Select the object which you want to skew.
2. Select the **Skew** tool from the **Tools** palette.
3. If necessary, choose **Window > Control** to display the **Control** palette.
4. Do one of the following:
   - Click the point from where the object must be skewed.
   - Fill in the coordinates of the anchor in the **Control** palette.

   An anchor will be shown on that position.
5. Specify the horizontal and vertical skew angles.
6. To create skewed copies, enter the number of copies.
7. Click **Apply**.

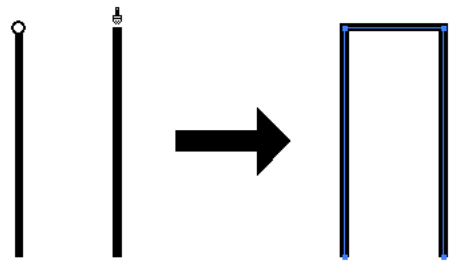
Glue

About glueing

Points can be **glued** together by means of a path. This path will be drawn between two points, thus connecting them.

Glue line between points

1. Select the **Glue** tool from the **Tools** palette.
2. Click one point that you want to connect to the next.
3. Click the second point.



A path will connect the two points.

Joining points within each others snap distance

Two points can be joined when they are within each others snap distance. Proceed as follows:

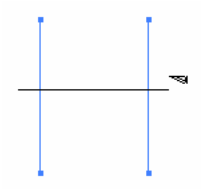
1. Select the **Glue** tool from the **Tools** palette.
2. You can do one of the following:
   - Drag a selection frame using the white selection tool and capture two points that are supposedly within each others snap distance. The two points will be joined if within each others snap distance. If not, you can click the points with the **Glue** tool . This will result in a line between the two clicked points.
   - Select and drag a point to another point. The two points will be joined if within each others snap distance.

Knife

You can use the **Knife** tool to cut paths in two.

Cut path in half

1. Select a path.
2. Select the **Knife** tool from the **Tools** palette.
3. Drag a line over a path and release the mouse button.



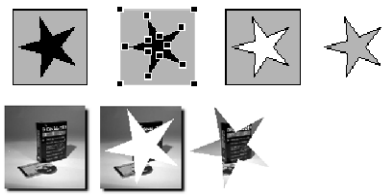
A point will appear on the place where the cut has been made.

Create masks

An extra function of the **Knife** tool is to create masks. Using the Control key (Windows) or Command key (MacOS) you can cut out a part of an object. This single click action is roughly the same as making a compound of two paths and exclude the shape of the top object from the bottom object. **The objects have got to be paths.**

Cut shape from object

1. Select two objects that are placed on top of each other.
2. If the selected objects are no paths, choose **Xtra > Convert to path**.
3. Select the **Knife** tool from the **Tools** palette.
4. With all objects selected, control-click the top path (you can click a point or the path).
5. Move the top object using the selection tool.



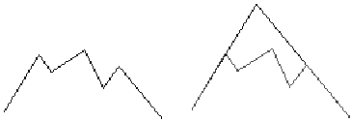
Round

You can use the **Round** tool to make round corners. All selected corners will be converted to fluent circle parts. If no corners are selected, then corners that are clicked will be rounded. The conversions will only be done when applied to paths; if you have selected a mathematical object and want to apply the **Round** function on it, you have to convert the object to paths by choosing **Xtra > Convert to path**.

1. Select the corner(s) you want to round with the white selection tool.
2. Select the round tool from the **Tools** palette.
3. If necessary, choose **Window > Control** to display the **Control** palette.
4. Insert the value in the **Control** palette that stands for the round distance.
5. Click **Apply**.

Sharpen

Using the **Sharpen** tool , you can convert multiple consecutive lines and beziers in one path to a point. This point straightens the paths in between.



Replace path part

The **Replace Path Part** tool lets you replace certain path parts by lines or beziers. Thus, you can easily change the shape of an object by defining two points on a path and replace it by one line or bezier.

Replace path part by line

1. Select the **Replace Path Part** tool from the **Tools** palette.
2. Click the point that will become the start point of the replacement on a path.
3. Click a second point on a path that will become the end point of the replacement.
4. Double-click the end point.

   A line is drawn between the two defined points, replacing the original paths between the points.

Replace path part by bezier

1. Select the **Replace Path Part** tool from the **Tools** palette.
2. Click the point that will become the start point of the replacement on a path.
3. Click a second point on a path that will become the end point of the replacement.
4. Click the cyan preview line and drag this line to a bezier.

   Handles will appear and after releasing the mouse button, the bezier will be drawn between the two defined points replacing the original path parts between the points.

Chapter 5:
Object - special F/X

Topics

In this chapter:

- Extrude 82
- Distort 83
- Fisheye 84
- Perspective 85

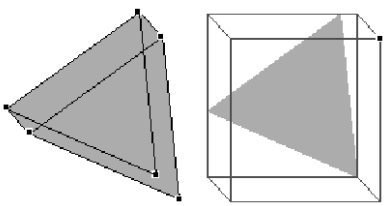
Extrude

Using the **Extrude** tool , you can create objects with dimensions. Every created object can get a 3D look with this tool.

1. Select the object you want to convert to a three dimensional item.
2. Select the **Extrude** tool from your **Tools** palette.

   A red box appears with one handle in the upper right corner.
3. Do one of the following:
   - Drag this point over your canvas. A box will be created in which the depth of your new object will be placed.
   - Enter the values for the displacement in the **Control** palette and click **Apply**.

After dragging or inserting the values, a three dimensional object is created.



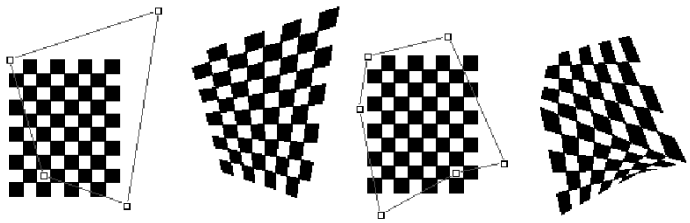
A red line with handles lets you define in what way the effect will take place. It gives a preview of how it will convert the objects you selected.

Distort

The **Distort** tool lets you alter the dimensions of an object or a group of objects. You can give the object(s) a 3D look or create the illusion of perspective.

1. Select the object(s) you want to alter.
2. Select the **Distort** tool from the **Tools** palette.
3. Select the type of distortion from the **Control** palette that you want to apply.

   A red line with handles lets you define in what way the distortion will take place. It gives a preview of how it will distort the objects you selected.
4. Click **Apply**.

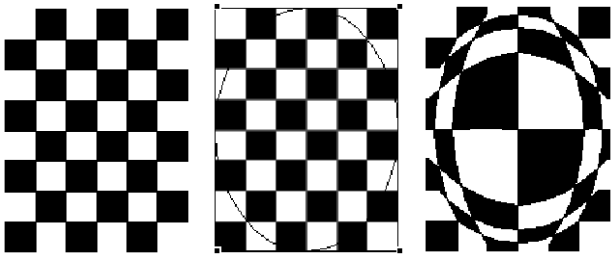


Fisheye

Using the **Fisheye** tool , you can create the illusion of objects being round or hollow. This visual effect can make objects come out from the paper or sunk into it.

1. Select the object(s) you want to alter.
2. Select the **Fisheye** tool from the **Tools** palette.
3. Enter the values for the effect in the **Control** palette.
4. Click **Apply**.

A red line with handles lets you define in what way the effect will take place. It gives a preview of how it will convert the objects you selected.



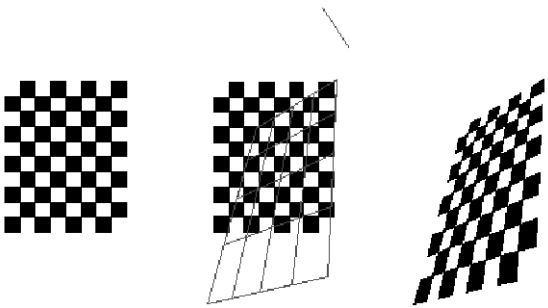
Perspective

The **Perspective** tool lets you apply 3D effects to your objects by the means of altering the angles on the XYZ axis.

Create perspective manually

1. Select the object(s) you want to alter.
2. Select the **Perspective** tool from the **Tools** palette.
3. Click the canvas and hold down your mouse button.

   A red preview grid will appear.
4. Drag to get the right perspective.
5. Release the mouse button when the right perspective is reached.



Create perspective numerically

1. Select the object(s) you want to alter.
2. Select the **Perspective** tool from the **Tools** palette.
3. Enter the values for the XYZ angles in the **Control** palette.
4. Click **Apply**.

Chapter 6:
Object - Actions

Topics

In this chapter:

- About the Actions palette 88

About the Actions palette

You can use the **Actions** palette to apply conversions to points and paths.

To display the Action palette, choose **Window > Action**.

The **Action** palette appears.

Whenever you select or define an action, this action will be stored in the memory for further use. Thus, the measuring and applying of the distance or angle between points can be applied to multiple objects consecutively.

In all cases, you first select the path or point and then apply the action. You measure the angle or distance, select the action and then apply it by clicking the points you want to have adjusted. By Shift-clicking, your can apply the action to more than just one pair of points.

Connect and Split

Connects selected points with the same coordinates or that are within the snap distance. If two points are selected that are not within the snap distance, a line will be drawn between them.

Splits a path at the selected points.

Round and Sharpen

Rounds a selected angle.

See Editing objects > Round on page 78

Replaces multiple paths by an angle.

See Editing objects > Sharpen on page 79

Style; measure and apply

If an object is selected and has a certain style, you can measure the style by clicking the **Measure style** action button. The measurement will be stored in memory. This means all style settings such as fill, stroke, cap, join, font, corps etc.

If a style is stored in memory after using the **Measure style** action, you can apply this style to the objects of your choice. All style settings will be applied to the selected objects when clicking **Apply style**.

Proceed as follows to measure the style from one object and apply the style to another object:

1 Select the object of which you want to measure the style.

2 Click the **Measure style** button .

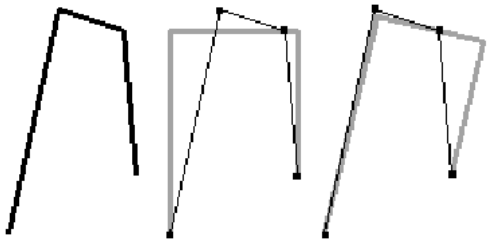
3 Select the object to which to want to apply the style.

4 Click the **Apply style** button .

Square; forced and arbitrary

Forces selected angles to square angles with horizontal and vertical paths, moving the points describing the angle regardless of their coordinates. (**B**)

Forces angles to square angles while trying to keep the points as close to the original coordinates as possible. (**C**)

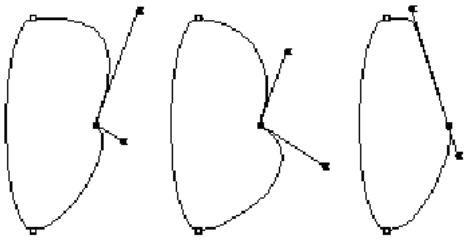


A. Original **B.** **C.**

Bezier, bulge and smooth

Straightens the beziers of a selected point to beziers with the same bulge. (**B**)

Smoothens a selected angle by averaging the handles of the beziers. (**C**)



A. Original **B.** **C.**

Bezier to line

Transforms a bezier to a line (1 displays the selected bezier; clicking the **convert to line** action tool results in a flattened line).

Align points

Aligns selected points on a horizontal axis

Aligns selected points on a vertical axis

Aligns selected points on an axis formed by the selected start and end point

Angle and Distance; measure and apply

Measure the angle between two points.

1. Select two points.
2. Click **measure angle**. The angle of the line in relation to the X-axis will be measured and stored in the memory.

Apply the measured angle to the path between two clicked points.

1. Click **apply angle** to activate the measured angle in memory.
2. Select a point to define it as the starting point. A circle shows that the selected point is the starting point for this action.
3. Select another point to define it as the end point. The measured angle stored in memory will be applied to the path between the two selected points.

Measure the distance between two points.

1. Select two points.
2. Click **measure distance**. The distance between two points will be measured and stored in the memory.

Apply the measured distance to the path between two clicked points

Click **apply distance** to activate the measured distance in memory.

Select a point to define it as the starting point. A circle shows that the selected point is the starting point for this action.

Select another point to define it as the end point. The measured distance stored in memory will be applied to the path between the two selected points.

The measure and apply actions can be combined; you can measure both the angle and distance and apply them to selected points.

Chapter 7:
Object - edit style

Topics

In this chapter:

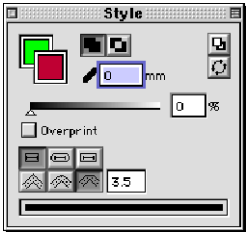
- Object style 92
- Patch actions 93
- Color 95
- Color mixer 96
- Color list 98
- Finding colors 100
- Gradient 101
- Gradient tool 103

Object style

Style of vector-based objects

Every vector-based object (for example paths, rectangles, ellipses and text) has its own style. The style describes if the object is filled and with what color, gradient or pattern it is filled. The style also describes if the objects outline has a color and what the stroke width is.

The style of the selected objects is shown in the **Style** palette. Choose **Window > Style**.



The style palette:
Fill properties
Stroke properties
Overprint slider + Percentage indicator
Cap style
Join style
Dash Preview

The **Fill/Stroke** patches show what fill or stroke color, gradient or pattern is applied to the selected objects. If a patch is crossed then no fill or stroke is applied. If a patch contains a question mark then the selection contains multiple fill and/or stroke styles.

The section **Fill** of the Style palette shows the fill properties. The patch displays the fill for the selected object(s). The section **Stroke** of the Style palette shows the stroke properties. You can set the stroke width in the edit field.

When you set the stroke width, make sure you press ENTER to apply it.

The patches can be changed by dragging a patch from the **Color Mixer**, **Color List**, **Gradient Editor** or **Pattern Editor** and drop it on the patch that has to be changed. The fill patch will accept colors, gradients and patterns. The stroke patch only accepts colors.

The **Dash Preview** shows if there is a dashed line applied to a path. The dash can be reset or adjusted by clicking the **Dash Preview**.

Patch actions

The lower part of the style palette shows the **Cap & Join** style and the **Patch action** icons. These patch actions let you switch the fill and stroke styles.

Patch action **Default style**. Sets the **Fill** style to black and the **Stroke** style to none.

Patch action **Switch style**. Switches the **Fill** and **Stroke** styles.

Cap & Join

You can control the way angles between and endings from lines will behave. By using the **Cap**-option you can set the ending of a line:

Straight cap: The line ends straight through the point.

Round cap: The line ends around the point. The cap size is defined by 1/2 of the line width.

Square: Defined as the round cap, but square.

Using the **Join** option, you can set the corner of an angle:

Sharp

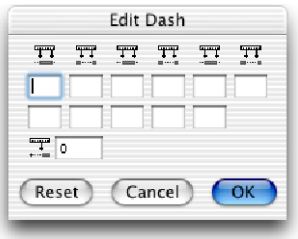
Round

Flat

A sharp angle can be defined by setting the miter limit to the level up to where the angle should be truncated.

Dash Editor

Click the **Dash Preview** in the **Style** palette to invoke the **Dash Editor**.



You can use the **Dash Editor** to create dashed lines. By entering values for the drawn dashes and the "whitespaces", you can create custom dashed lines and apply them to paths.

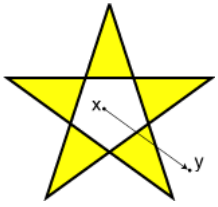
Even-odd Fill or Winding Fill

You can define the type of fill by choosing Even-Odd Fill or Winding Fill.

Winding Fill

The **Winding Fill** style fills an object by establishing the direction of the path that it encounters. Every time a path is encountered that has the same direction as the previous path, the enclosed area will be filled. If, however, a path is encountered with the opposite direction, the enclosed area will not be filled.

Even-Odd Fill



The even-odd fill rule supposes that you draw a line between a point inside the shape outline (x) and a point (y) outside its outline. If that line crosses the line of the shape an odd number of times, the shape area to which the point (x) belongs, is filled. If the number of crossings is even, the area is not filled.

Color

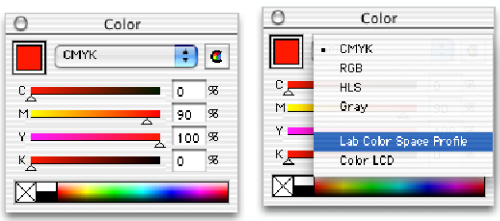
You can create colors by using the **Color mixer** or you can select colors from the **Color list**. When you drop a color patch on the **Style palette,** the color will be applied to the currently selected objects. When you drop a patch directly on an object, only that object will be affected.

Color mixer

Using the **Color mixer**, you can create a color in uncalibrated CMYK, RGB and HLS. The **Color mixer** also supports calibrated colors. Monitor RGB and CIELab are available by default. The monitor RGB is taken from the **Control** palette ColorSync™ system profile.

By shifting the handles you can mix the color you want. By filling out the boxes you can also enter specific values to compose your color.

Calibrated colors



Add calibrated color space

1. Click the **ColorSync** symbol next to the Color space pop-up menu.

   A dialog box appears listing all the ColorSync 2.0/ICC profiles which are installed in the **ColorSync Profiles** folder. You find this folder in the **Preferences** folder.

2. Select the profile that describes the color space of the device of which you want to create colors.

3. Click **OK** to add the color space.

If a color is mixed in a calibrated color space and you switch to another calibrated color space, the color will be matched automatically.

Color Picker

If you select the RGB color space from the menu, you can access the **Apple Color Picker**.

1. Click **Picker** just below the color sliders.

   The default Apple **Color Picker** appears.

2. Using the color picker, compose a color.

   The values you enter here will automatically be used in ProofMaster. The exact values can be translated to all other color spaces available in ProofMaster.

3. Click **OK** to add the color space.

Transparency

You can set transparency for any color that is selected or composed. This means that you are able to use transparency for that color in your design and ultimately on your prints.

Overprint

If you want to use overprint instead of trapping, you can activate overprint for a particular object by checking the **Overprint** box.

Color list

You can use the **Color list** palette for the following purposes:

- To store frequently used colors or colors which are specially mixed
- To find a color in one of the color libraries

Add color

1. Drag a patch from the **Style** palette or the **Color mixer** palette.
2. Drag over the **Color list** palette.

   A marker indicates the position at which the color will be inserted into the list.
3. Drop the patch.

   The color is added to the list.

Remove color

1. Drag the color from the list.
2. Drop the color on the **Trash** button located in the top right corner of the palette.

Find color

There are two ways to look up a color:

- You can browse through the color libraries.
- You can mix a color and add it to the color list (or use another existing color) and find a color which is near to that color in the color library.

See also:

- Finding colors on page 100

Browse

1. Click the book icon, which is the second icon from the left.

   A dialog box appears, displaying the colors of the first library.
2. Select the desired library from the menu.
3. Select the color from the library.
4. Click **OK** to add the color to the list.

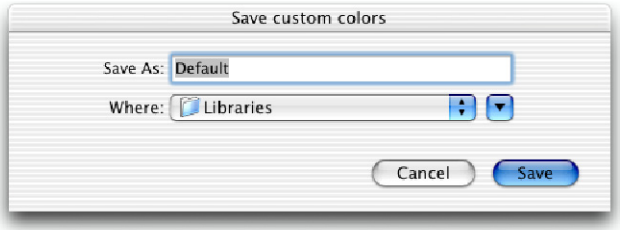
Custom library - Default library

The selection of colors in your color list can be saved as a custom color library. Thus, you can create sets of colors that can be opened for specific jobs.

1. Add colors to or remove colors from the list.
2. Click **Add library** (third button from the left).

   A window appears to save your color list as a custom library.
3. Enter a name or save your color list as **default** library.

   If you name it **default**, ProofMaster will use the color sets in this library the next time it is started.



Finding colors

1. If necessary, choose **Window > Color** list to display the **Color list** panel.
2. Select the color which you wish to replace.
3. Click the **Magnifier** button in the **Color list** panel.

   A dialog box appears in which the colors of the first library which are near enough are shown.
4. Enter the maximum tolerance in ΔE (distance in CIELab) that the colors may vary from the original color.
5. Select the desired library from the menu.

   The colors shown are sorted by ΔE distance.
6. Select the color from the library.
7. Click **OK** to replace the color.

Gradient

You can use the **Gradient Editor** to create gradients:

- If you drop a gradient patch on the **Style palette**, the gradient will be applied to the currently selected objects.
- If you drop a patch directly on a object, only the object will be affected.

Add color

1. Drag a color patch from the **Style**, **Color mixer** or **Color list** palette.
2. Drop it on the desired position on the gradient.

   The dropped color is added to the gradient on the dropped position.

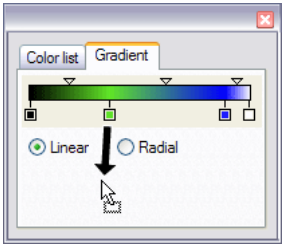
Duplicate color

1. Hold down the ALT key (Windows) or Option key (MacOS) and drag a color patch from the gradient.
2. Drop the color patch on the desired position on the gradient.

   The dropped color is added to the gradient on the dropped position.

Remove color

Drag the color patch out of the gradient slider and release the mouse button in the area just below **Linear** and **Radial** in the **Gradient** panel.



The color is removed from the gradient. If there are no more than two colors, the remove action will be cancelled.

Move color

1. Drag the color patch you want to move from the gradient.
2. Drop it on the desired position on the gradient.
3. The color will be moved to the new position in the gradient. If there are not more than 2 colors than the move action will be cancelled.

Gradient tool

About the Gradient tool

You can use the **Gradient** tool to assign the current gradient to one or more objects.

1. Select the objects to which the gradient must be assigned.
2. Do one of the following:
   - For **linear** gradients, drag a line from the start to the end point.
   - For **radial** gradients, drag a line from the inside to the outside.

Chapter 8:
Object - extra options

Topics

In this chapter:

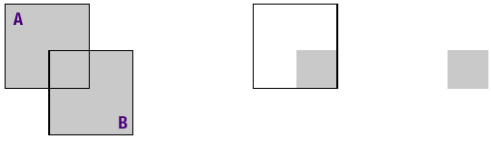
- Mask 106
- Convert to path 107
- Make pattern 108
- Expand strokes 109
- Outline 110
- Object arithmetic 111
- Group and ungroup objects 112
- Compound 113
- Layers 114
- Rings 116

Mask

You can create a mask to display only a part of an object. A mask is an object containing vector information. A masked object is an object of which only the intersection with the mask is displayed.

Mask objects

1. Open or import the objects that have to be masked.
2. Create a vector object that you will use as a mask.
3. Place the mask on top of the objects that have to be masked.
4. Select the mask and choose **Arrange > Bring to Front**.
5. Select the mask object and the objects that have to be masked.
6. Choose **Arrange > Mask**.



A. Original **B**. Mask Masked object Result

Remove masks

1. Select a masked object.
2. Choose **Arrange > Unmask**.

   The removed mask will be put on top of the unmasked object as a hairline path.

Convert to path

About converting objects to paths

You can use the function **Convert to path** to change vector objects or text into paths. Thus, you can alter the shape like any other path. This function comes in handy when you have created objects or text from which you wish to edit certain parts.

To convert an object to paths

1. Select the vector object which you want to convert to paths.
2. Choose **Xtra > Convert to path**.

   The selected objects will be converted to a path from which you can edit each part.

Plain text | Text converted to paths | Edited paths

Make pattern

About patterns

You can open or create artwork and use this artwork as a fill pattern for objects or even text which you create in ProofMaster Editor. You can create patterns from line art, but also from pixel images.

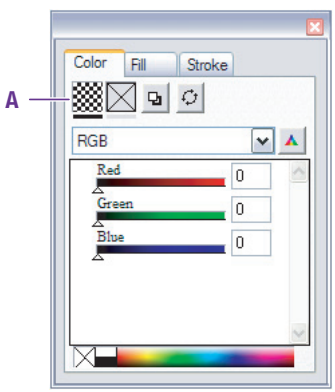
Text with a fill pattern created from a pixel image

To make a pattern

Proceed as follows:

1. Open or create the artwork which you want to use as pattern.
2. Select the object(s) and choose **Xtra > Make Pattern**.
3. If necessary, choose **Window > Color** to display the **Color** palette.

   The pattern which you have just created is added to the Color palette (**A**).



A. Pattern in the Color palette.

You can now type text or create new objects using the ProofMaster Editor drawing tools and use the fill pattern you have just created.

Expand strokes

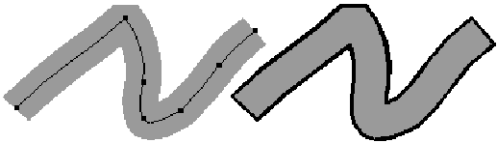
About expanding strokes

You can use the function **Expand strokes** to convert strokes into an object in the same way as you convert text to outlines. If a stroke has a pen width set, it can be transformed to a path covering the outlines of that stroke.

To expand strokes

1. Select the stroke(s) which you want to expand.
2. Choose **Xtra > Expand stroke**.

   The selected strokes are converted into an object.



Outline

About outlines

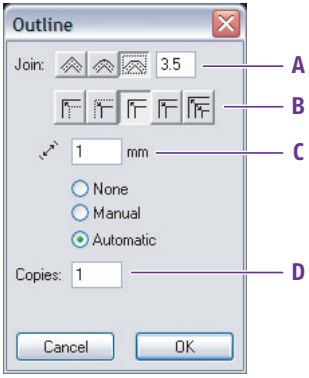
You can convert objects to outlines using the outline definition of that object.

To convert objects to outlines

1 Select the object(s) which you want to convert.

2 Choose **Xtra > Outline**.

The **Outline** dialog box appears.



A. Join styles **B.** Result of the conversion

C. Distance from original **D.** Number of outlines to be created

Places the resulting item outside the original path by the value set in the distance field without the source object remaining on its place.

Places the resulting item inside the original path by the value set in the distance field without the source object remaining on its place.

Places the resulting item outside the original path by the value set in the distance field with the source object remaining on its place.

Places the resulting item inside the original path by the value set in the distance field with the source object remaining on its place.

Places the resulting item outside as well as inside the original path by the value set in the distance field with the source object remaining on its place.

See also:

- Printing and contour cutting on page 137

Object arithmetic

Arithmetic operations

The following arithmetic operations are available:

- Union
- Intersect
- Exclude
- Subtract

You can apply these operations on a selection of vector objects by choosing **Xtra > Object arithmetic**.

Union

Unites the objects.

Intersect

Results in an object which is the overlap of the original objects.

Exclude

Results in an object which is the union of the original objects minus their overlaps.

Difference

Results in an object which is the bottom object minus the other objects.

Simplify

Removes all overlaps and self-intersections.

Add intersection

Points are added to the objects where they intersect the other objects.

Group and ungroup objects

About grouping and ungrouping objects

Use the function **Group** to group two or more objects together. This group will be treated as one object. If you want to edit every object from a group separately, you need to ungroup the group.

To group or ungroup objects

1. Select a number of objects or a group of objects.
2. Do one of the following:
   - Choose **Arrange > Group**.
   - Choose **Arrange > Ungroup**.

Compound

About compounds

A compound is an object which consists of multiple paths and is handled like an ordinary path.

To create a compound

1. Select the objects of which you wish to make a compound.
2. Choose **Arrange > Make compound**.

If you want to edit every object of a compound separately you need to **release the compound**.

1. Select the compound which you want to release.
2. Choose **Arrange > Release compound**.

Layers

About layers

You can work with layers in which you can place objects, compounds and groups. Thus, you can make modifications to objects in a certain layer without having the problem of changing other objects by mistake. You can also define whether a layer should be printed, cut, locked and be visible or hidden.

To work with layers, you use the **Layers** palette.

Choose **Window > Layers**.

Create new layer

1. Open the **Layers** palette if not already open
2. Choose **New** from the **Layers** palette menu.
3. If necessary, double-click the layer name and rename the layer.

Duplicate layer

You can duplicate a layer with all elements into another one.

1. Open the **Layers** palette if not already open
2. Click the layer you want to duplicate.
3. Choose **Duplicate** from the **Layers** palette menu.
4. If necessary, double-click the duplicated layer name and rename the layer.

Remove layer

1. Open the **Layers** palette if not already open.
2. Click the layer you want to remove.
3. Choose **Remove** from the **Layers** palette menu.

Showing or hiding layers

You can show or hide layers. Sometimes, you may want to view all or just a few or even none of the layers. Every new layer which you create is visible by default. The visibility of a layer is marked under the **eye** icon.

Hide a layer

1 Open the **Layers** palette if not already open.

2 Click the mark under the **eye** icon.

Show a layer

1 Open the **Layers** palette if not already open.

2 Click in the respective position under the **eye** icon.

Hide all layers

1 Open the **Layers** palette if not already open.

2 Choose **Non visible** from the **Layers** palette menu.

Show all layers

1 Open the **Layers** palette if not already open.

2 Choose **All visible** from the **Layers** palette menu.

By clicking the marks under the other icons you can define what actions will be enabled. You can choose for the visibility , if a layer is to be locked , if a layer is to be printed and if a layer is to be cut out .

The strength of layers lies in the security of separated objects and in the fact that you can print one layer and cut the objects of another layer. Layers are typically used for print and contour cutting.

See also:

- Production > Printing and contour cutting on page 137

MultiPage EPS

You can open multipage EPS files in ProofMaster Editor. Each page will be placed in a separate layer. Using the **Layers** palette, you can control which page you are going to use, edit and print.

Scroll through layers

You can scroll through layers by using the **Page Up** and **Page Down** keys on your keyboard.

Rings

About rings

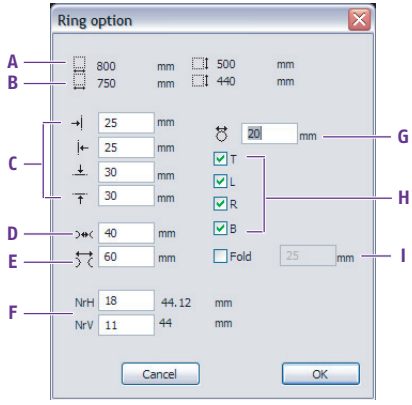
You can add indicator rings to define where the rings or grommets will be placed on your large-format designs. If you do so, the rings will be put on a separate layer.

To add rings to your document

Proceed as follows:

1 With your document open, choose **Xtra > Rings**.

2 You can see and specify the following in the **Ring Option** window:



A. Document width and height.

B. Document size minus the offset from the left, right, bottom and top edge of your document.

C. Offset from the left, right, bottom and top edge of your document.

D. Minimum distance between the center of the rings.

E. Maximum distance between the center of the rings.

F. Number of rings, horizontally and vertically

G. Diameter of the rings

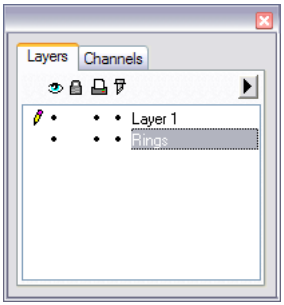
H. Select whether you wish to have rings at the top (T), left (L), right (R) or bottom (B).

I. Specify the width of the fold, if any.

If you specify an invalid number of rings with respect to their size and position, the **OK** button will be dimmed. If so, change the size, position or number of rings.

3 Click **OK**.

The rings will be placed on a separate layer on your document.



Chapter 9:
Objects - Images

Topics

In this chapter:

- Images 120
- Import an image 121
- Scan images 122
- Image information 123
- Choose image profile 124
- Vectorize 126
- Export RIP Script (saving color edits) 130

Images

Supported formats

Images are objects containing pixel and/or vector information. You can import images or directly scan from TWAIN compatible scanners. You can open images of the following file formats:

- PS
- EPS
- DCS
- PDF
- TIFF
- TIFF/IT
- PDF/IT
- nCT/nLW
- PNG
- BMP
- JPEG
- RAW
- DXF
- HPGL
- PSD
- AI
- PICT
- SignCAS
- Targa

Some of these supported file formats are optional. Check your configuration and consult your dealer for optional file format plug-ins.

Import an image

To import an image

Do one of the following:

- Choose **File > Import**, select the image and click **OK**.
- Drag an image file from the Mac OS Finder or Windows Explorer onto the canvas.

Scan images

You can directly scan from TWAIN supporting scanners. The scanned image will be placed on the canvas of your document.

To select a scanner

1. Choose **Xtra > Twain Select Source**.
2. Select your scanner and click **Select**.

To scan an image

1. Choose **Xtra > Twain Acquire**.

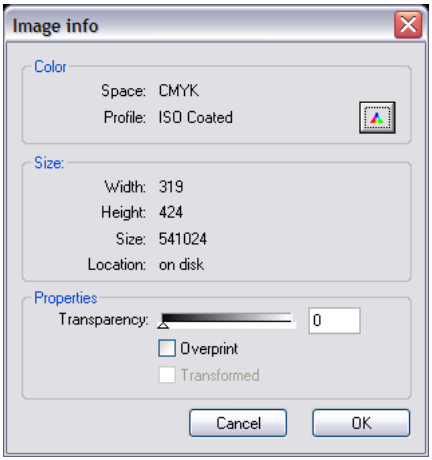
   The Twain scan preview window of your scanner manufacturer appears. For information on how to scan or set up your Twain preferences, refer to the user documentation of your scanner.
2. Select the area which you want to scan and click **Scan**.

Image information

You can see specific information about an imported or scanned image.

Using the black **Selection** tool , double-click the image.

The Image info dialog box shows you the following information about the image.



Choose image profile

About image profiles

To use color management effectively, you have to use a profile and apply it to all color pixel images. You can either assign profiles to images individually or apply one profile to all present images. Make sure you use the correct profile:

- Use the monitor profile if you use images of which the color information is based on the monitor's view.
- Use the scanner profile for original, unedited images obtained through a scanner.

If you choose not to assign a profile and start to print the image, ProofMaster will assign the default ICC profile set in the ProofMaster preference for the queue.

Colors that can not be reproduced from one device to another must rely on **gamut mapping**. This means that the best matching color will replace the non-reproducible one. All colors that are within the gamut of one device can be out of gamut of another device and thus be non-reproducible. ProofMaster lets you choose the best way of gamut mapping to replace a color that is not within the reproducible gamut to get the best results:

- By scaling one gamut to the other using the **perceptual** matching method, all colors will be remapped within the other gamut to get an even translation for the best photorealistic reproduction.
- By moving only those colors outside one gamut into the other gamut by using the **colorimetric** matching method, these colors will be remapped to the nearest reproducible color without remapping all colors. This is more precise than scaling but will often result in an uneven translation.

To tag or untag a single image with an ICC profile

1. Double-click an image.
2. Click the **ColorSync** button .
3. Do one of the following:
   - To tag an image with an ICC profile, select the profile and a remapping method (rendering intent): **Colorimetric** or **Perceptual**.
   - To untag an image (remove the ICC profile), click **None**.
4. Click **OK**.

To tag multiple images with an ICC profile

1. Select all images in your job.
2. Choose **Xtra > Assign profiles**.
3. Click the **ColorSync** button for the color space of your choice.
4. Select an ICC profile.
5. If necessary, select a remapping method (rendering intent) for vector graphics and images.
6. Click **OK**.

Vectorize

About vectorizing images

You can vectorize images. This means that the bitmap data will be converted to paths. These paths are created according to the amount of colors you want to consider being of one path. Vectorizing is useful if want your image to be cut out on a plotter.

The calculated paths will resemble the background picture automatically. In the **Control** palette, you can set the values for determining lines, beziers, when to create a corner and when to consider a color range to be of one path.

Line tolerance

The line tolerance defines the extent to which lines will need to get around points sticking out or cutting into the picture. The value is set in points or pixels (the same pixels which make up the image).

Bezier tolerance

The bezier tolerance indicates by how many points (points which make up the image) the bezier curves may deviate from the calculated lines. The greater the tolerance, the fewer the amount of beziers.

Create corner at

The setting **Create corner at** indicates the extent to which the transitions in the paths must be fluent. If two successive lines form an angle that is greater than the value set, the path will not be fluent at that point. By default the angle is set at 60°. If the value is set to 0°, the contour will not be fluent at any point and so will create straight lines only.

Number of colors

The value for number of colors defines when or if a certain color is included in one path. The greater the value, the higher the amount of paths.

Set values

1. Select the image you want to convert to vectors.
2. Select the **Vectorize** tool from the **Tools** palette.
3. Enter the vectorization values for the conversion in the **Control** palette.
4. Click **Apply**.

Vectorizing bitmap images interactively

You can interact in the vectorizing process when you are going to vectorize bitmap images. At this moment it is not possible to do this with color images.

The calculated paths will automatically resemble the background picture. In the **Control** palette, you can set the values for determining lines, beziers, when to create a corner and when to consider a color range to be of one path as you would do with color images (described at the previous page).

The interaction lies in the fine tuning of the preview path that is calculated and applied after clicking **Apply**.

If you select the **Vectorize** tool and the image is a bitmap image (black and white), a cyan preview path will appear which you can alter as follows:

- Hold down the Shift key and click the path to add or delete points where the path will be calculated through.
- Press the ALT key (Windows) or Option key (MacOS) to add points where the path will be calculated fluently through.

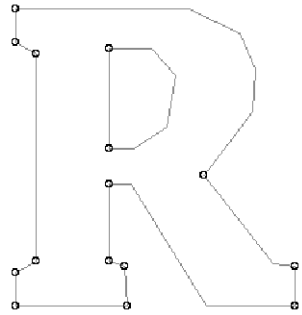
In the palette you can choose to view the preview path as lines or as curves.

Examples

Original

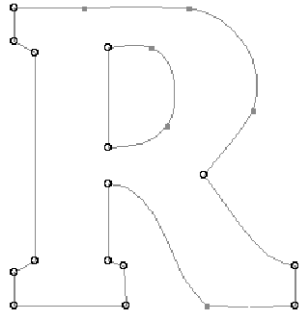
Below you see two examples of cyan previews. The numbers define the values set in the **Control** palette for the following settings:

- Line or bezier
- Line tolerance
- Bezier tolerance
- Create corner at



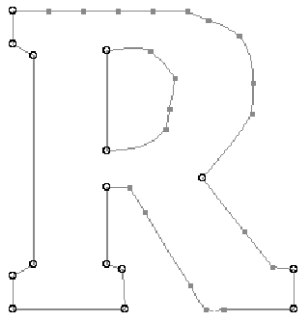
Line 2, 8 - 2 - 60

This example shows the preview where the contour will be formed by **lines**. The set line tolerance will have no effect because there will not be any curves. The value set for the corner tolerance will define the amount of corners.



Curve 2, 8 - 2 - 60

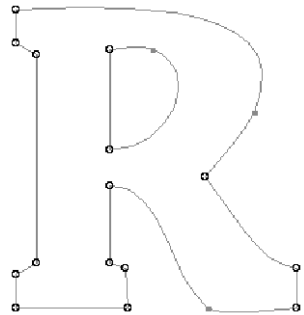
This example shows the preview where the contour will be formed by **curves**. The values set in this example are the same as the example above. The bezier tolerance that is set in the **Control** palette defines when a point is placed. These points can be removed by using the Shift key. You can also add a point by holding down the Shift key and clicking the original.



Curve 2, 8 - 1- 60

These are examples of a change in the value for the bezier tolerance.

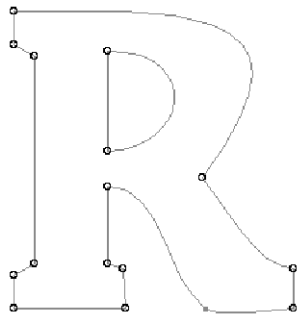
By using a low value you can define a contour that may not differ from the original too much. The result will be close to the original, but will be formed by a lot of points.



Curve 2, 8 - 6- 60

The values set are the same except for the bezier tolerance. A moderate value will give a reasonable comparison to the original without forming too many points.

The little closed points reflect the fluent angles whereas the bigger open points stand for non fluent corners.



Curve 2, 8 - 10 - 60

The example is a rather simple image, but when you are vectorizing a complex design it may be better to choose for moderate values; you can always change points, add or remove them. Higher values will create a more or less round result and will deviate from the original.

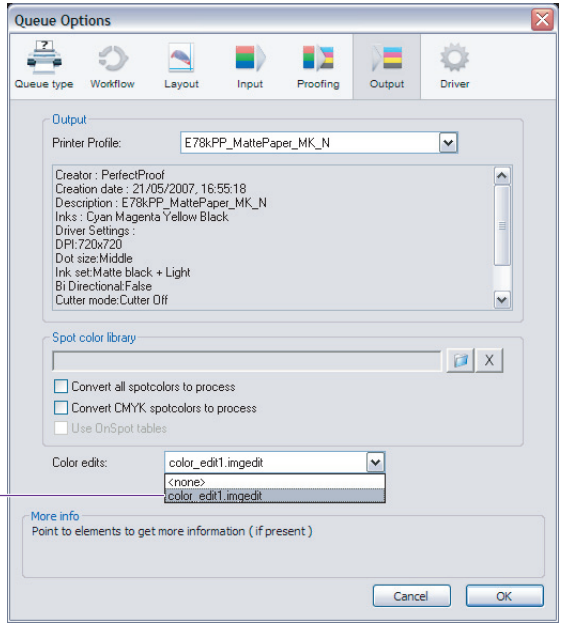
Export RIP Script (saving color edits)

About RIP scripts and color edits

If you have licensed the Advanced Editor option, you can adjust the colors of images by using the commands in the **Image** menu:

- Levels
- Hue/Saturation
- Brightness/Contrast
- Color balance

If you do so, you permanently alter the colors of the image. However, you may also wish to keep the original image, but only apply the color edits when you print the image on a specific ProofMaster queue. Or you may wish to apply the same color edits to multiple images. You can do so by using the **Export RIP Script** command: you then save your color edits and use these color edits in your ProofMaster queue without having to change the printer profile of that queue.



A. Color edits used in a ProofMaster queue.

To save your color edits

Proceed as follows:

1 Open an image and adjust its colors using one or more commands in the **Image** menu.

2 Choose **Image > Export RIP Script**.

3 Save your color edits in the `ProofMaster/ImageEdits` folder.

Color edit files can only be used in ProofMaster queues if:

- They are saved in the `ProofMaster/ImageEdits` folder
- They have the `imgedit` extension

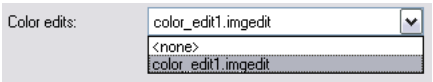
Do not rename or move a color edit file once you have used it in a ProofMaster queue.

4 In ProofMaster RIP, select the queue in which you wish to use the color edits and do one of the following:

- Double-click the ProofMaster queue.
- Choose **File > Queue > Setup**.
- Click the **Queue Options** button ( ) and choose **Setup Queue**.

5 Click the **Output** tab.

6 Select your `imgedit` file from the **Color edits** list.



7 Click **OK**.

See also:

- "Creating and configuring ProofMaster queues > Output" in the ProofMaster RIP User Guide.

Chapter 10: Production

Topics

In this chapter:

- Production basics 134
- Printing tiles 135
- Printing and contour cutting 137
- Editor Basics 140

Production basics

Extended production features

ProofMaster Editor has extended production features which enable you to completely control your output. The pre-production work that you have to do to create output the way you want it to be consists of:

- Making sure that your image fits the media or is placed on tiles
- Assigning the proper profiles to the images
- Gather all information needed to print

Profiles are needed to use color management in your production process. Before printing, you have to assign profiles to your images and specify to which plotter or printer your data will be sent.

In short: color management is based on controlling the translation between different devices and color spaces and its color information. Profiles contain the information to correctly translate the colors and they have to be assigned to particular data in order to let color management do its work. ProofMaster Editor seeks ProofMaster Production on the network or at the system. There has to be a computer running ProofMaster Production in order to send data to the printer/plotter.

The production tool in ProofMaster Editor enables you to set dimensions, options (such as spacing and cutting marks), tools and output specifics.

Printing tiles

Dividing jobs into tiles

If your image exceeds your media size, you have to divide your job into tiles. These tiles can be printed separately and later put together to get the complete image.

See also:

- Creating objects > Tile Tool on page 55

To define tiles

Proceed as follows:

1. Do one of the following:
   - Click the **Tile** tool on the toolbar.
   - Click the **Crop** tool or the **Placeholder** tool on the toolbar and hold down the mouse button until the **Tile** tool appears.
2. If necessary, choose **Window > Control** to display the **Control** palette.
3. In the **Control** palette, specify the size of the tiles and the tiles overlap.
4. Click the arrow buttons to specify the direction of the overlap.
5. Click **Apply**.

   The tiles appear on your document. The solid lines are the tiles themselves; the dashed lines indicate the overlap space.
6. Using the **Tile** tool, you can now do the following:
   - To change the position of a tile by dragging, click the solid tile line and drag it.
   - To change the position of a tile numerically, double-click the solid tile line and specify the **Divider Position**.
   - To prevent a tile from being printed, click the respective tile. A cross will be placed over the tile, indicating that this tile will not be printed.

You can also specify the default tile size in the **Preferences**.

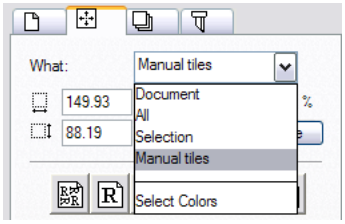
See also:

- Getting started > Setup and preferences > Tiles on page 14

To print tiles

Proceed as follows:

1. Choose **File > Production**.
2. Select the ProofMaster queue to which you want to print.
3. Click the **Document Setup** tab .
4. In the **What** list, select **Manual tiles**.



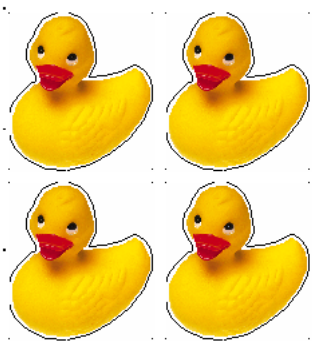
5. If necessary, select the option **Print tile overlap lines**.
6. Select or specify the other document setup options and click **OK**.

Printing and contour cutting

About contour cutting

You can create contours around objects and use them for contour cutting on a cutting plotter with their specific marks, for example OPOS marks.

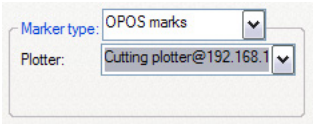
The cutting option is needed if you want to drive cutting machines.



To contour cut your design

Proceed as follows:

1. In ProofMaster RIP, create a ProofMaster queue for a cutting plotter.
2. In ProofMaster Editor, open your file which has a contour on a separate cutting layer.
3. Choose **File > Production**.
4. Select the ProofMaster queue which you have set up for your printer.
5. Click the **Document Setup** tab .
6. In the **Marker type** list, select the specific marks for your cutting plotter, for example OPOS marks.
7. Select your plotter queue in the **Plotter** list.

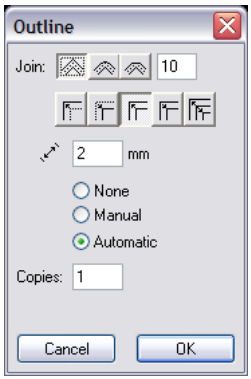


8. Select or specify the other document setup options and click **OK**.

To add contours to an object

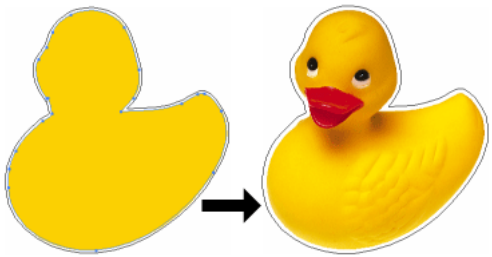
Proceed as follows:

1. If your object is a pixel image, vectorize it first using the **Vectorizing** tool .
2. Select the outline of the vectorized object.
3. If the **Xtra > Outline** command is dimmed, choose **Arrange > Ungroup** or **Arrange > Unmask**.
4. Choose **Xtra > Outline**.
5. In the **Outline** panel, select or specify the following:



- Click the button to create a contour around the selected object or click the button to move an existing contour.
- Specify the offset for the contour from the outline of the object.
- Number of copies: 1

6. Click **OK**.
7. If your object is a vectorized pixel image, delete all vector elements except the outline of the image.



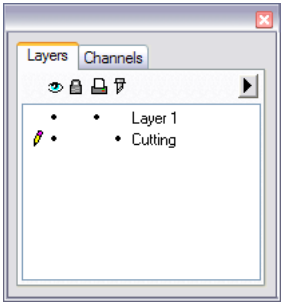
8. If necessary, choose **Window > Layers** to display the **Layers** palette.
9. Using the black selection tool , click the contour of the object.
10. With the contour still selected, click the button in the **Layers** palette and choose **New** to create a new layer.

You may wish to double-click the new layer in the **Layers** palette and change its name to indicate that this is a layer intended for contour cutting.

11 Click the button in the **Layers** palette again and choose **Move to current layer**.

12 Click the bullets in the **Layers** palette:

- Set layer 1 for printing only.
- Set layer 2 (the cutting layer) for cutting only.



13 Save your file.

See also:

- Object - extra options > Outline on page 110

Editor Basics

Before starting to produce your output, you have to assign the profiles. Also, a profile for your printer, media and ink has to be set in the ProofMaster RIP.

Setting up your job

1. Open a file.
2. Choose **File > Production**.
3. Select the ProofMaster queue to which you want to print.
4. Specify the number of copies and the page range to print.
5. Click the following tabs to check and, if necessary, change the settings:
   - Media
   - Document setup
   - Separations
   - Tools

Media

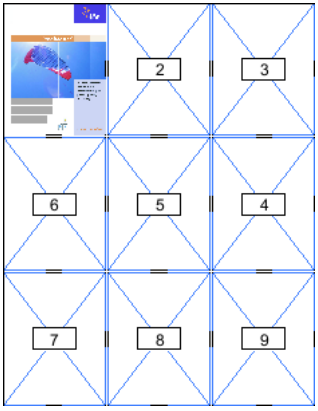
You can specify the paper size and paper source in the **Media** tab.

Document setup

In the **Document Setup** tab, you can specify what you want to print exactly and specify its size and position. You enter a scaling percentage or use the **Fit To Page** button.

Nesting

If your document contains multiple pages, you may want to click the **Best Fit** button and make sure that the **Center** option is not selected. Thus, you will "nest" the pages to make optimum use of the media. Only the page which you are currently viewing in ProofMasterEditor will be displayed in the preview. All other pages will be displayed with a wireframe crossmark and their page number.



Separations

You can print separations or composite proofs and select an output profile. By clicking the printer icon , you can select whether you want to print the respective channel or not.

Tools

You can select one of the following options for the tools of your proofer or plotter:

Option	Meaning
Feed	The way you want the plotter to act after a job.
Sorting:	
• **Speed**	Lets the plotter cut the fastest way.
• **Min. transport**	Lets the plotter cut with minimal media transport.
• **None**	lets the plotter define its own sorting.

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